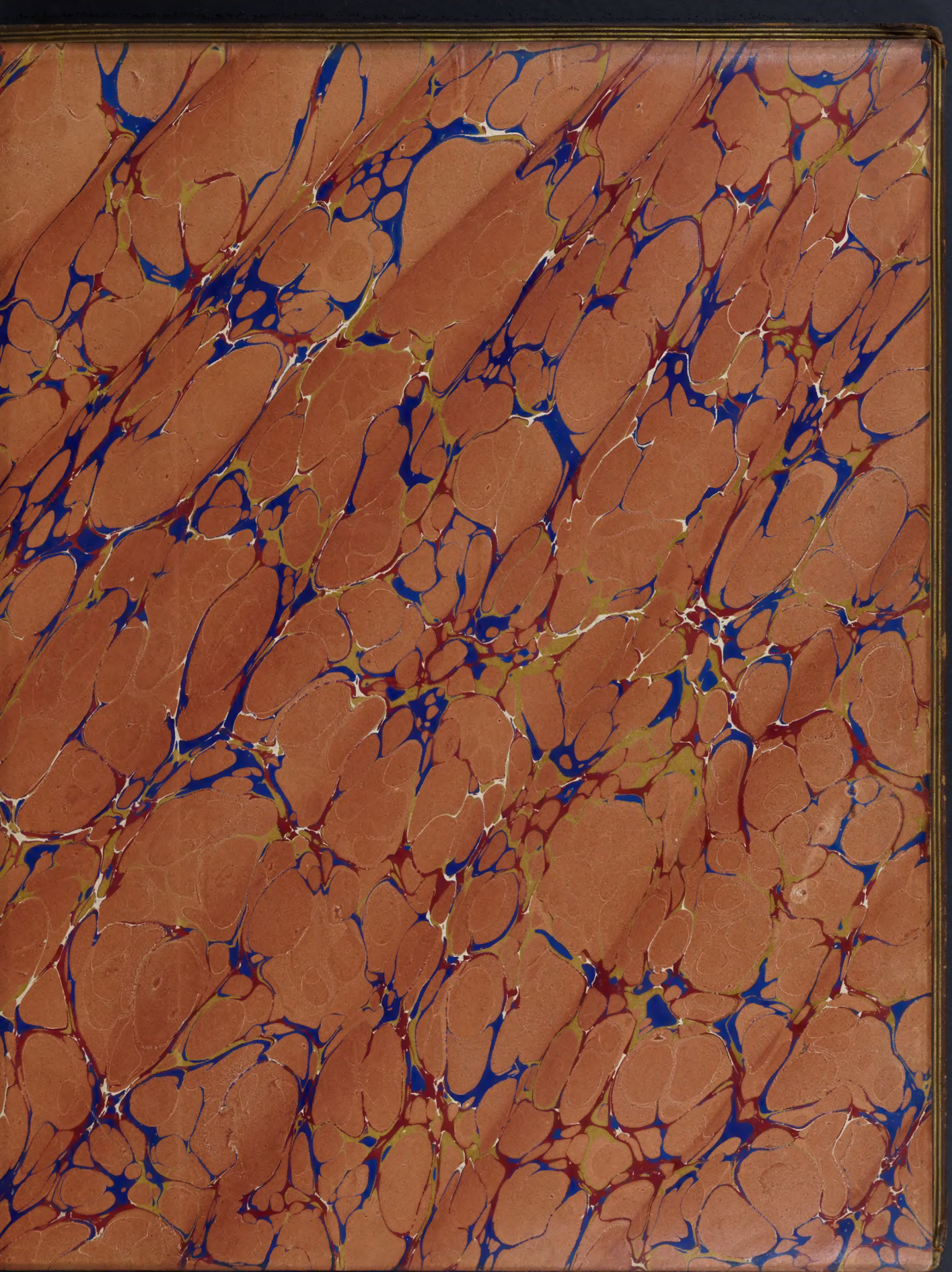
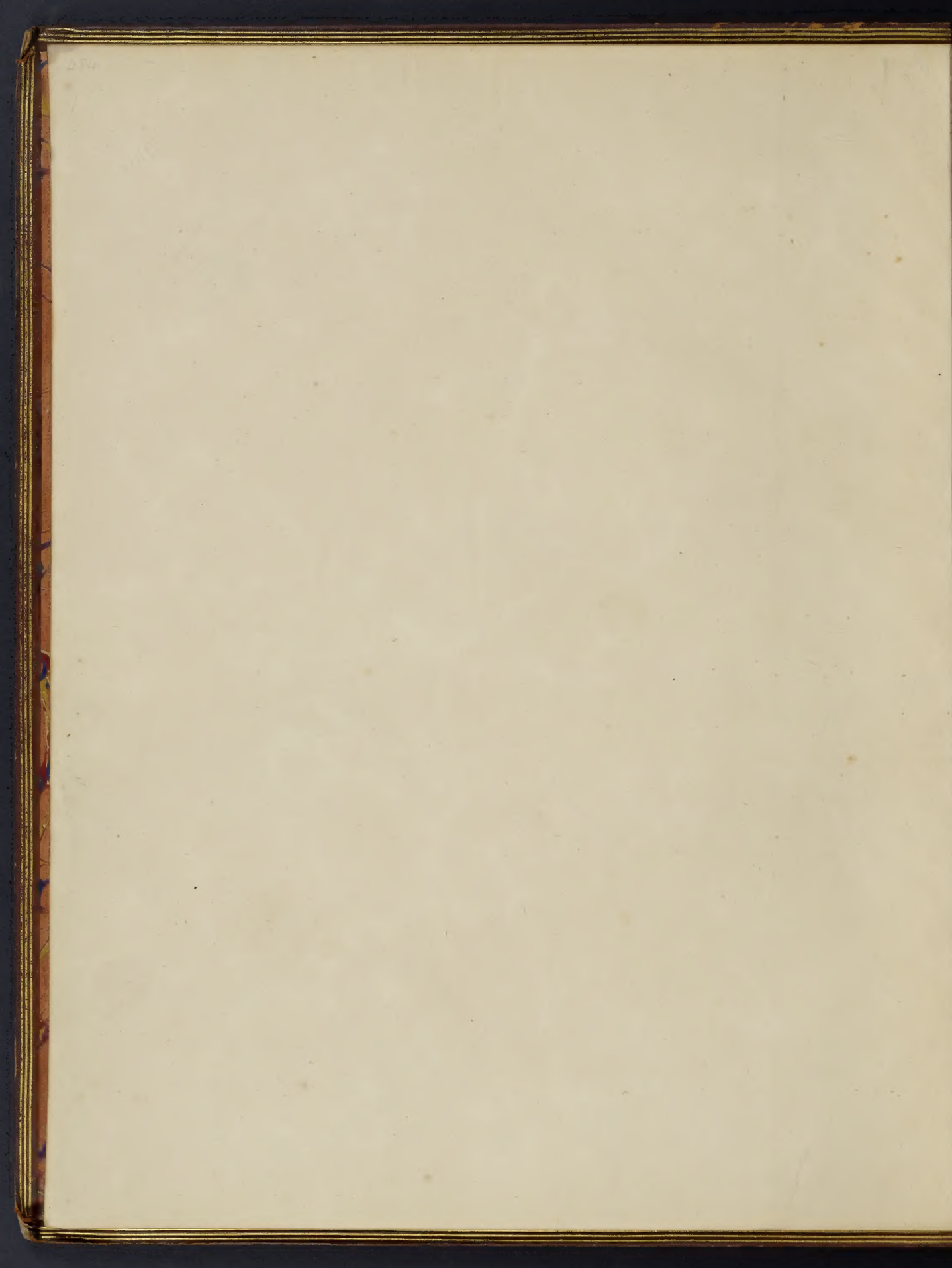
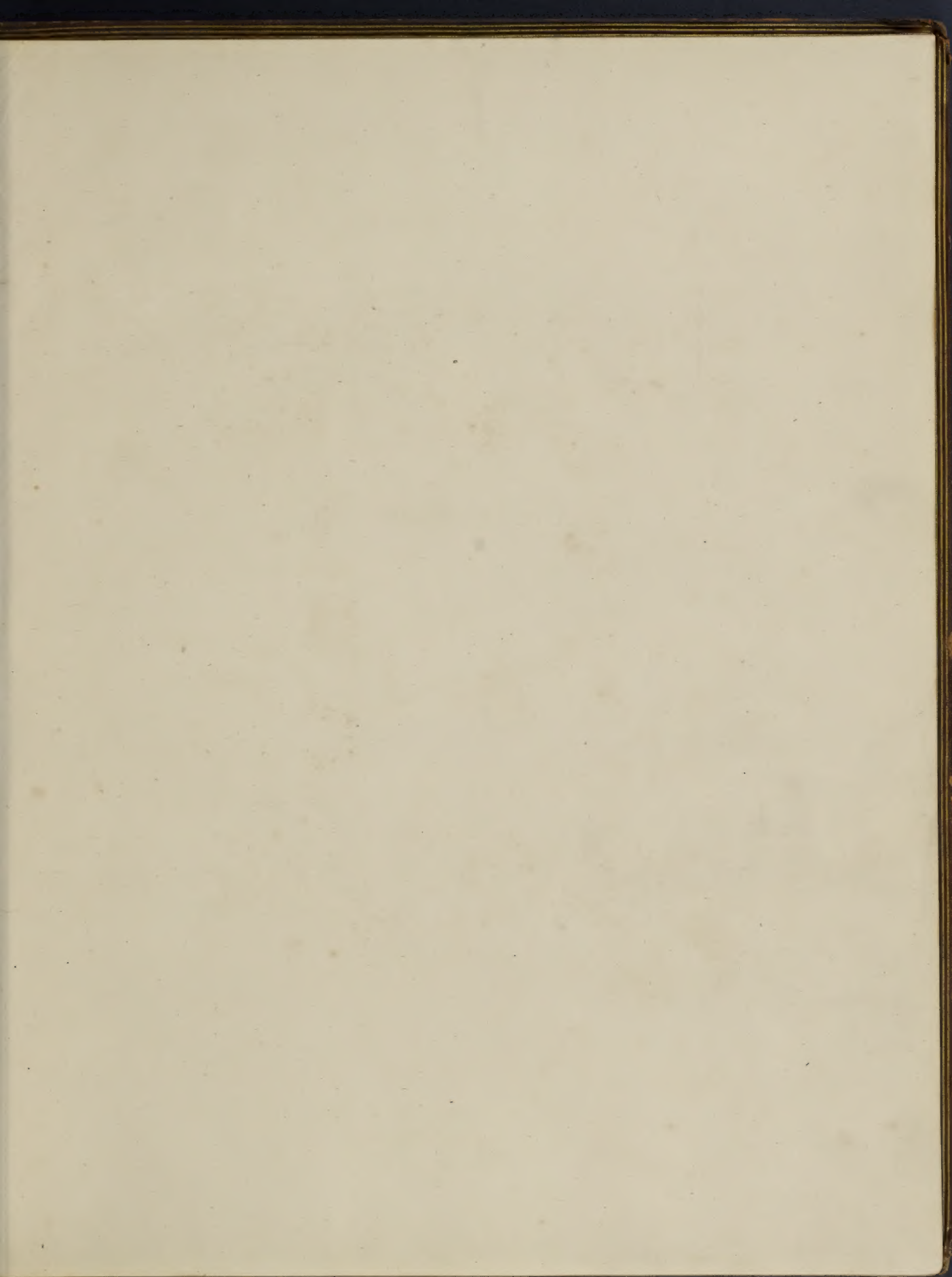
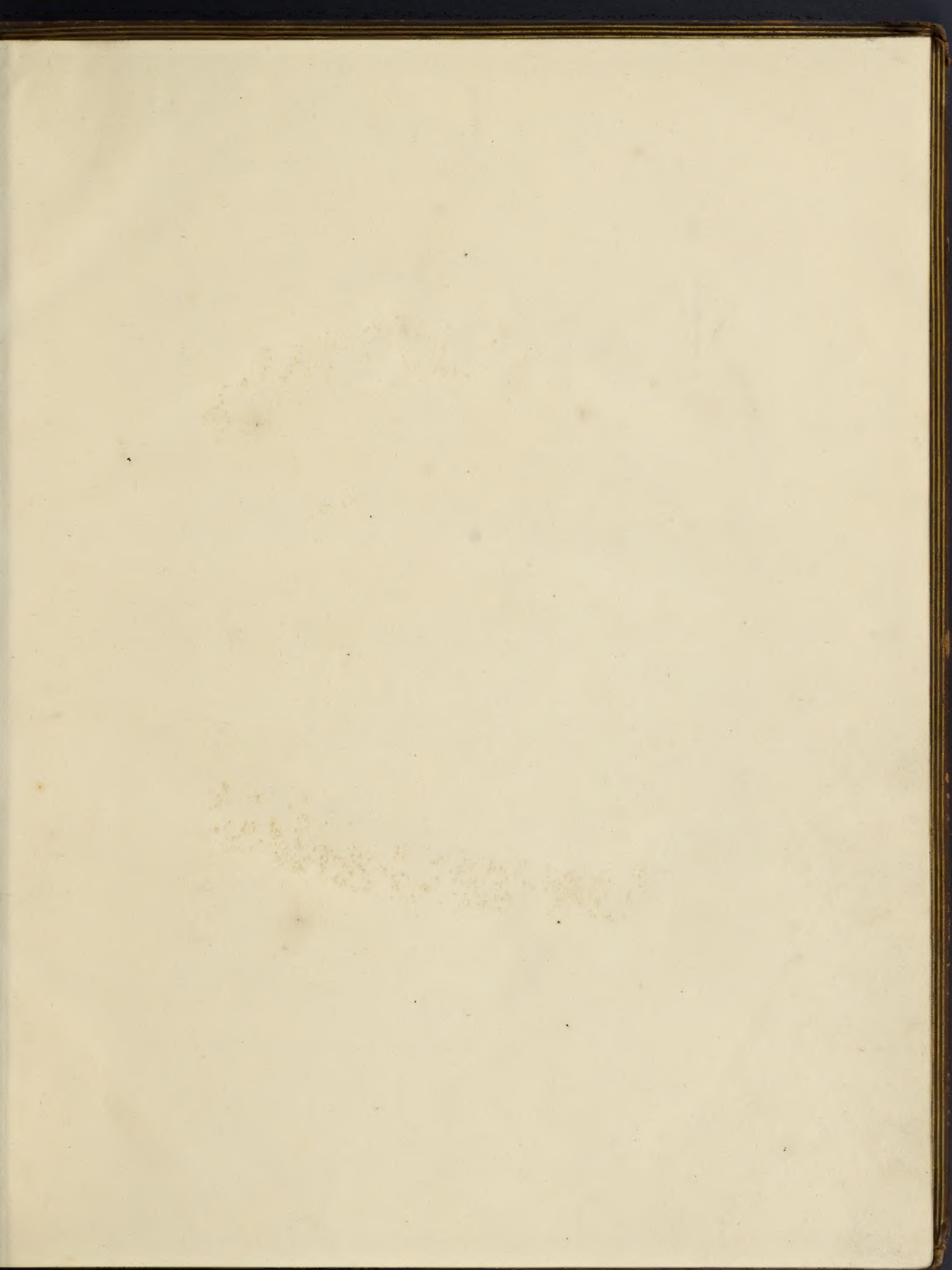
The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern. This pattern consists of large, irregular, rounded shapes in a warm, reddish-brown or terracotta hue. These shapes are separated by a network of fine, branching veins in a deep blue color. Interspersed among the larger shapes and veins are smaller, more delicate veins of a pale yellow or cream color. The overall effect is a complex, organic, and visually rich texture. The marbled paper is framed by a thin, multi-line gold-tooled border that runs along the edges of the cover. The binding material, likely leather, is visible at the corners and along the spine edge on the left. A small, rectangular white paper label is affixed to the lower center of the cover.

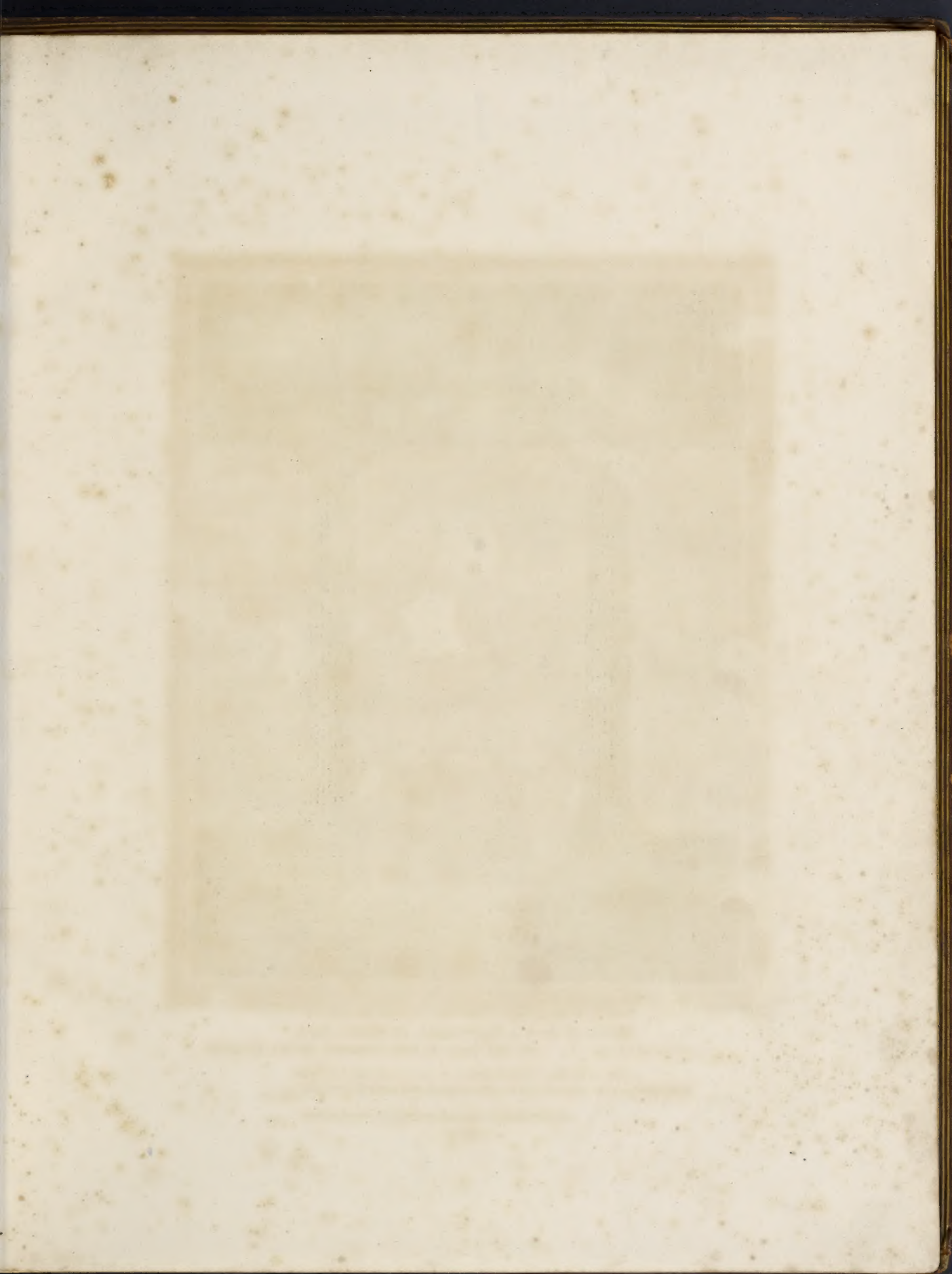
Ulrich Middeldorf













Designed by Joseph Gandy, Esq. Architect R.A.S. — The Busts & Figures Taken by F. Hunter — Engraved by John Leighton

DESIGN FOR A NATIONAL INSTITUTION.

Appropriated to the Fine Arts, the Sciences, and Literature of the Kingdom.

TO THE RIGHT REV^d JOHN FISHER, D.D. LORD BISHOP OF SALISBURY.

As Chaplain to the Royal Academy and an admirer of the Fine Arts, this Plan is respectfully inscribed by John Foulton.

LONDON, Published Feb. 1, 1822, by Longman, 8, 9, Pall-mall New; J. Egerton, High Holborn; J. Johnson, St. Paul's Church-yard; & W. Wood, Newmarket.

Printed by R. D. Wood.



THE
FINE ARTS
OF
THE ENGLISH SCHOOL;
ILLUSTRATED BY A
SERIES OF ENGRAVINGS,

FROM
Paintings, Sculpture, and Architecture,

OF EMINENT
ENGLISH ARTISTS:

WITH AMPLE
BIOGRAPHICAL, CRITICAL, AND DESCRIPTIVE ESSAYS,

BY VARIOUS AUTHORS.

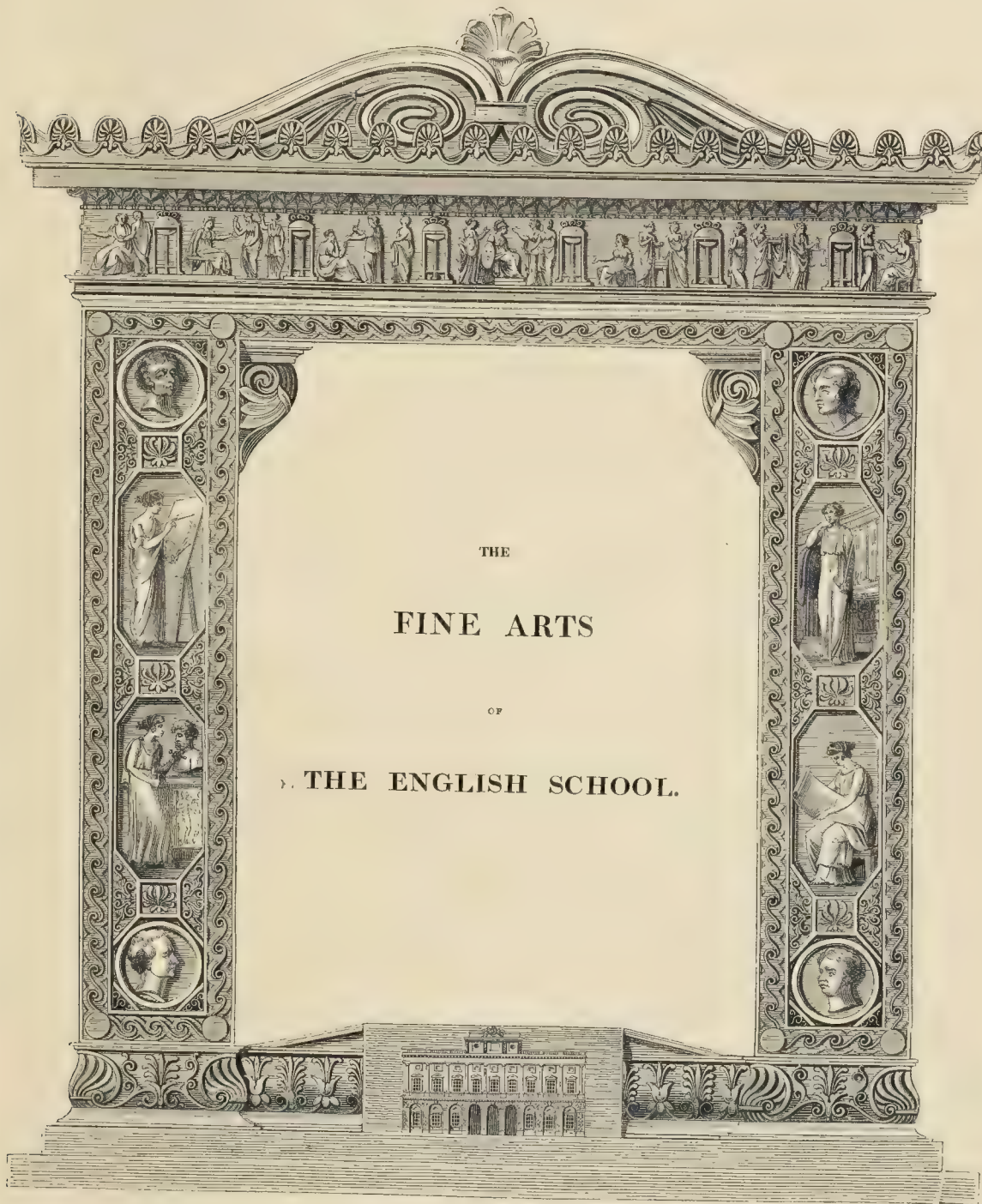
EDITED, AND PARTLY WRITTEN, BY
JOHN BRITTON, F.S.A.

YE NOBLER ARTS! AS LIFE'S LAST LUSTRE GIVEN,
GILDING EARTH'S GROSSNESS WITH THE GLOSS OF HEAVEN! —
—GODS! WHAT A GLORY WOULD INVEST HIS NAME!
WHAT PALMS PERENNIAL SPRING AROUND HIS FAME!
WHOSE GENEROUS SPIRIT SHOULD OUR AGE REPROVE,
AND TO THE LIVING ARTS EXTEND HIS LOVE.

SHIF

Printed at the Chiswick Press,
BY C. WHITTINGHAM;
FOR LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW, J. TAYLOR, HIGH HOLBORN, THE EDITOR,
TAVISTOCK PLACE; AND W. BOND, NEWMAN STREET, LONDON.

1812.



TO
HIS ROYAL HIGHNESS
GEORGE, PRINCE OF WALES,
PRINCE REGENT OF THE UNITED KINGDOM,

AS
VICE-PATRON AND PRESIDENT

OF THE
British Institution;

WHO HAS MANIFESTED A LOVE FOR THE FINE ARTS OF HIS NATIVE COUNTRY, AND A REFINED TASTE
TO APPRECIATE THEIR MERITS:—

TO
THE MOST HONOURABLE
THE MARQUIS OF STAFFORD,

AS
DEPUTY-PRESIDENT OF THE SAME LAUDABLE ESTABLISHMENT;

WHO HAS ALSO EVINCED PARTICULAR REGARD TO THE FINE ARTS:—

AND TO THE OTHER
PRINCES, NOBLEMEN, GENTLEMEN, AND LADIES,

WHO HAVE ESTABLISHED AND SUPPORTED THIS DIGNIFIED

NATIONAL INSTITUTION,

THE PRESENT VOLUME,—HUMBLY ADVOCATING THE SAME CAUSE,

IS MOST RESPECTFULLY INSCRIBED, BY

JOHN BRITTON.

Jan. 1812.

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INTRODUCTORY ADDRESS.

THE object of this publication is to illustrate THE FINE ARTS OF THE ENGLISH SCHOOL, by exhibiting, progressively and collectively, a series of highly finished Engravings, from the executed designs of the most eminent ARCHITECTS, PAINTERS, and SCULPTORS of Great Britain. Each plate, or series of plates, representative of any Edifice, will be accompanied by an historical and descriptive account of the same; with critical remarks on its design, execution, &c. To every Portrait will be annexed a Biographical memoir; and to each picture and specimen of Sculpture, an appropriate essay will be subjoined. Such will be the component parts of a work, which, it is hoped, will be acceptable, and will ultimately prove interesting, to the professional artist, the judicious connoisseur, and to every Englishman of real taste.

The EDITOR having affixed his name to this work, pledges himself to the Public for its execution. He has been tempted to undertake the arduous task of superintending it, in the first instance, from a long cherished partiality for the Fine Arts in general, and for those of our own country in particular;---to which he was further induced, by an intimate acquaintance with many English Artists, among whom are some of the most distinguished members of the Royal Academy; and from having been promised the loan of pictures, and other useful assistance, by some Noblemen and Gentlemen, who are not only able, but willing to forward the present undertaking:---Circumstances which confirmed him in the earnest desire of seeing an elegant literary and embellished publication devoted to the Fine Arts of Great Britain. To these motives may be added, a conviction that his co-adjutors are equally anxious to secure credit and honour to themselves, by faithfully and emulously discharging their respective duties; and by a determination to co-operate in any, and every plan that may be calculated to enhance the interest and merit of the work.

It is not the wish or intention of the Editor to write many articles himself, when

he can obtain more competent assistance; because he is aware there are many Gentlemen much better qualified to inform and satisfy the reader on subjects of fine art, learning and science. He will, therefore, on all occasions, solicit the aid of those, who, by particular study, or superiority of talent, are better capacitated to write critically and scientifically on the respective branches of Biography, Architecture, Painting and Sculpture. As few professional artists, however, will choose to publish their opinions, freely, on the productions of their contemporaries, the Editor, himself, will occasionally feel it an incumbent duty to furnish the reader with the best account he is capable of writing. Yet he must solicit lenity in such cases; for as his essays will be written under the impression of considerable diffidence, he hopes to experience more of mercy than justice at the literary tribunal. Indeed, on his own, as well as on the writings and performances of others, he must deprecate that severity of criticism which reproves every thing short of excellence: for the proprietors cannot hope to render their work uniformly unexceptionable; but it will be their pride and pleasure to profit by experience, to adopt the suggestions of liberal and judicious advice, and to improve on, rather than recede from, the merit of their first specimens. Hence it is expected that the enlightened artist, and ingenuous critic will rather point out what will contribute towards the attainment of perfection, than by invidious censure decry the performance for not attaining it.

As it is the duty, so it will be the pride, of the Editor to superintend, with scrupulous solicitude, the progress of a literary and graphic edifice, in the construction of which the *Architect* shall have a fair site to display his elevations, and be supplied with the best materials to raise the superstructure; whilst the *Sculptor* and *Painter* will find their names clearly and fully recorded on their respective works, and these disposed in the best lights. It will be apparent to the discriminating connoisseur, that the present work may prove highly beneficial to the cause of English Art: for it is intended to give publicity to various designs, and at the same time to explain and develope the intentions and principles of the different artists; to introduce their works, in a portable, but handsome form, to the elegant library; and to call the attention of the British Public to the three accomplished graces of Architecture, Sculpture, and Painting.

In spite of the raging devastations of war, the much regretted cabals of party-

politicians, and the serious privations which Englishmen must endure from these joint calamities, the present time is chosen for the commencement of a work devoted to peace, to the refinements of polished life, and to the pleasures of intellect. "The liberal, or fine Arts," observes one of the most ingenuous writers of the age, and who is, also, well qualified to appreciate their merits, "are endowed with two distinct qualities; the one of instructing, the other of pleasing: and their highest praise arises from the combination of these two qualities, and from their success in thus conveying instruction by the means of pleasure¹."

At a time when many splendid works are published, and in the progress of publication, to illustrate and exalt the ancient schools of art, and particularly that of the French; it is presumed that one devoted to the English School can neither be deemed irrelevant nor unacceptable: for the productions of our native Artists are at length gradually attaining their just appreciation. The best works of Reynolds, Hogarth, Wilson, Gainsborough, Mortimer, Wright, Romney, Barry, Opie, &c. are now sought for with avidity, and treasured according to their respective merits. A "British Institution" is also formed to promote and cherish native Genius; and living Artists are laudably emulous of professional fame. Under such circumstances, an embellished literary work, truly English in every part of its construction, may, it is presumed, without arrogance, prefer its claim to English patronage.

It has frequently been noticed, in terms of regret, or reproachful complaint, that the connoisseurs, and collectors, of this country, have been too indiscriminate in praising, and purchasing pictures of the old Masters, and have thence expended large sums of money to enrich speculating picture-dealers; whilst native artists, of acknowledged talents, and pictures of pre-eminent merit, have been neglected. This accusation is certainly founded on facts; but it does not so strictly apply to the commencement of the nineteenth century, as to the middle of the last; since a few royal, noble and distinguished personages have set the laudable example of purchasing English pictures, and have manifested some courage, and much taste in appropriating to them exclusive galleries, or apartments. HIS MAJESTY graciously led the way; the *Prince of Wales* followed:

¹ "The Artist," No. 13, by Prince Hoare.

and among many Noblemen and Gentlemen who have shewn a disposition to emulate this noble trait of patriotism and refinement, may be recorded the names of the Marquis of Stafford; Earl Grosvenor; Earl of Essex; Earl of Egremont; Lord Mulgrave; Sir John Fleming Leycester, Bart.; Sir Francis Baring, Bart.; Sir George Beaumont, Bart.; Alexander Davison, Esq.; Thomas Hope, Esq.; Thomas Bernard, Esq.; Thomas Lister Parker, Esq.; William Smith, Esq. M. P.; George Hibbert, Esq.; Henry Hope, Esq.; Charles Hoare, Esq.; Caleb Whitefoord, Esq.; ----- Leader, Esq.; and Captain Agar. A more particular list of these patrons of the English School will be hereafter given; and in the course of this work, it is proposed to publish a concise Account of the Galleries and Collections which are either wholly, or principally appropriated to the pictures of British Artists. Lists, with some particulars, of the most noted specimens of Painting, Sculpture, and Architecture, will also be collected, and preserved in these pages.

A List of Subscribers to this Work is intended to be printed; and in order to record the names of the persons who thus manifest a partiality to the cause, and subjects herein advocated, or for any other purpose connected with the work, Gentlemen are solicited to send their names, &c. to either of the publishers, or to

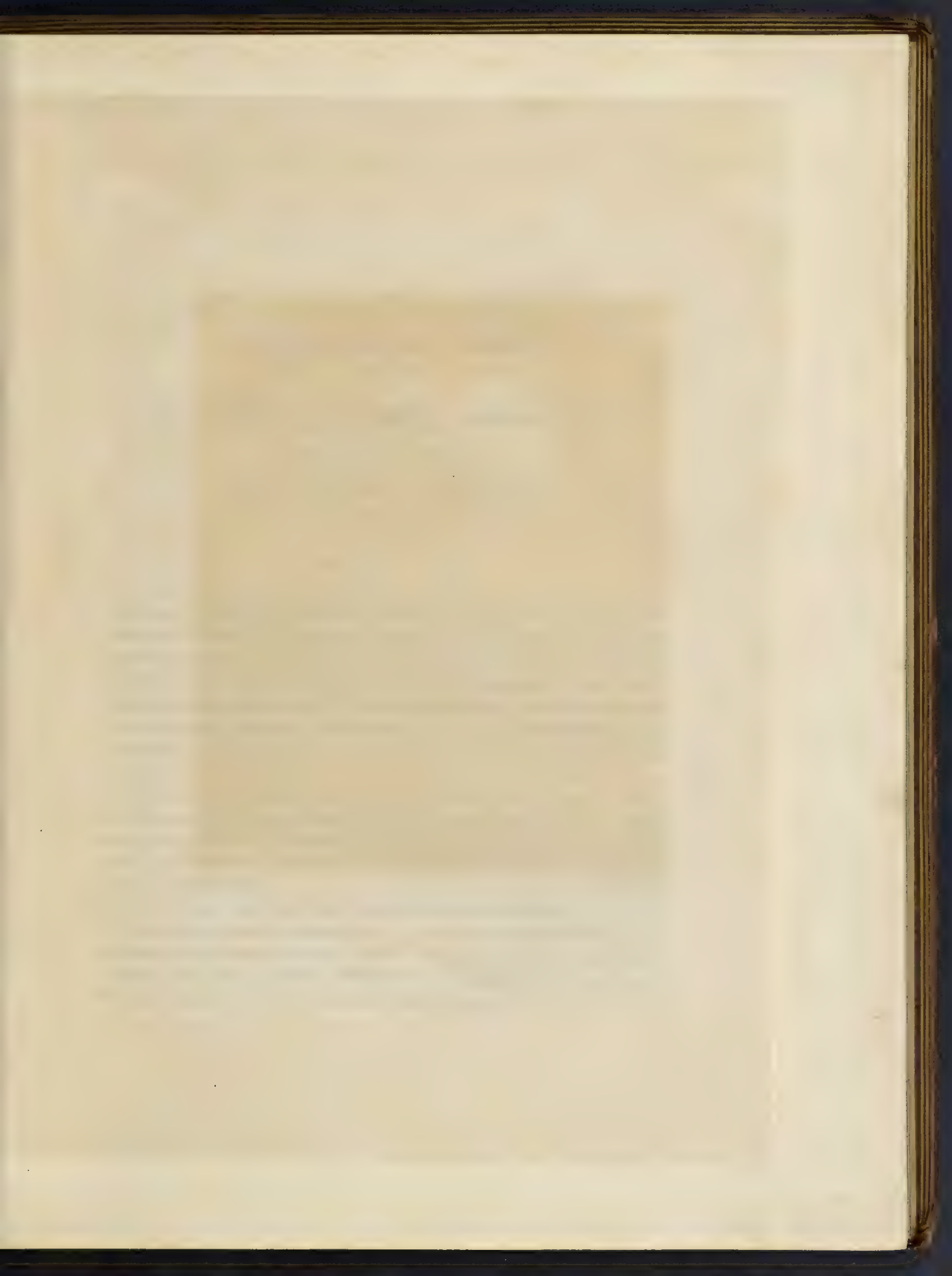
J. BRITTON, *Tavistock Place, Russell Square.*

LONDON, JAN. 1810.





JOHN LOCKE
Esq. of Wrington in the County of Gloucester
Esq. of the Temple in the County of Middlesex
Esq. of the County of Middlesex
Esq. of the County of Middlesex
Esq. of the County of Middlesex



A BRIEF

BIOGRAPHICAL MEMOIR

OF

JOHN DUNNING, LORD ASHBURTON;

BY JOHN ADOLPHUS, ESQ. F.S.A.

WITH AN ENGRAVED PORTRAIT BY W. BOND, FROM A PICTURE BY

Sir Joshua Reynolds.

THE lives of lawyers, however distinguished they may have been in their profession, seldom afford ample or interesting materials for biography. Of Mr. Dunning, eminent as he was, only a few unsatisfactory traces are to be found in the books of the law reporters. His efforts in parliament are more distinctly recorded; but even the perusal of them will not present so complete a picture of his talents, as might have been gained, if, in only a few instances, he had published his own speeches, or revised the reports of them collected by other persons.

JOHN DUNNING, descended from an ancient family, was born at Ashburton, in Devonshire, the 18th of October, 1731, and received, by the care of his father, who intended him for the profession of the law, a liberal education. Of his first essays at the bar no exact memorials are preserved; but his name begins to be recorded in the books of Reports about the year 1759, when he was only twenty-eight years old. Soon after this period he was, if not first, in the very first line of practice; he was elected Recorder of Bristol, and, on the 6th of January, 1768, Mr. Willes being appointed one of the Judges of the Court of King's Bench, Mr. Dunning succeeded him in the office of Solicitor General. On the dissolution of parliament, in the same year, he

obtained, through the friendship of Lord Shelburne, a seat, as representative of the borough of Calne, in Wiltshire.

At first, Mr. Dunning was attached to the administration; but his approbation of their measures does not seem to have been cordial, nor without considerable exceptions; and he was not engaged on behalf of government in the celebrated proceedings in the case of Wilkes, which were more particularly agitated while he was Solicitor General. The ministry with which he was connected was indeed composed of materials too heterogeneous to continue long combined; and, in 1770, when the expulsion of Lord Camden from the dignity of Chancellor, and the subsequent death of Mr. Yorke, his appointed successor, were followed by the resignations of the Marquis of Granby, and other distinguished personages, Mr. Dunning also gave in his resignation, although he consented to hold his office until the appointment of a successor; the interval was two months, and the successor was Thurlow.

The city of London, highly approving his conduct on this occasion, sent him the freedom of their corporation in a gold box, value one hundred guineas, for having, as they expressed it, "when Solicitor General to his Majesty, defended in parliament, on the soundest principles of law and the constitution, the right of the subject to petition and remonstrate." To this compliment Mr. Dunning returned a polite and dignified answer. He acknowledged, in proper terms, his sense of the honour done him by the city, and said, "Convinced as I am, that our happy constitution has given us the most perfect system of government the world has ever seen, and that it is therefore our common interest and duty to oppose every practice, and combat every principle, that tends to impair it, any other conduct than that which the city of London has been pleased to distinguish by its approbation, must, in my own judgment, have rendered me equally unworthy of the office I had then the honour to hold, through his Majesty's favour, and of the trust reposed in me, as one of the representatives of the People."

Consistently with the sentiments expressed in this letter, Mr. Dunning had supported, in 1770, Mr. Grenville's Bill for regulating the proceedings of the House of Commons, on controverted elections, although it was opposed by Lord North, Mr. Fox, and many other members of great influence and authority: In

February, 1774, when Sir Edward Stanley moved for leave to bring in a Bill, to render this law perpetual, and was opposed by the persons already mentioned, and some others, Mr. Dunning humorously apologized for supporting the motion. The act, he said, had done him great injury; for, since it passed, not one trial had come into Westminster Hall; and, he was confident, were it made perpetual, there never would be one. Yet he would always sacrifice private emolument to public good: and he would venture to say, that at a general election it would be found, even with all its defects, a glorious act.

In the year 1770, he supported a motion made by Serjeant Glynn for a committee to inquire into the administration of justice, in cases relating to the liberty of the press; and although the effort was not crowned with success, it added to his fame as an orator, a lawyer, and a friend of liberty.

In 1772, he co-operated with Sir William Meredith in patronizing a petition from some of the clergy, and some members of the professions of civil law and physic, praying relief from subscription to the thirty-nine articles. This celebrated attempt of the dissenters, after a strenuous debate, failed by a majority of 217 to 72.

Before the dissolution of this parliament, the disputes between Great Britain and the American colonies had proceeded to that fatal extent, which occasioned a long and expensive war, and the final separation of the provinces from the parent state. Throughout this contest, Mr. Dunning opposed the proceedings of government, and resisted almost all their measures, whether of coercion or conciliation.

Against the Bill for shutting Boston port, little opposition was made, and no division took place; but when two others immediately followed, for altering the constitution of the colony of Massachusetts Bay, Mr. Dunning contended against depriving the Americans of that great pillar of the constitution, the appeal for murder. The precedent, once instituted, might operate as an example for taking it away in Great Britain, as well as the colonies, and he deprecated these measures, as tending to disunite the affections of the American subjects from this country. In like manner, he opposed the Bill for the government of Canada, as destructive of every principle of freedom, and abounding with mischief.

The exertions of Mr. Dunning in this parliament, and his unrivalled reputation at the bar, caused him to be considered one of the most active and formidable of the powerful band, which, in the next House of Commons, united under Mr. Fox and Mr. Burke, to oppose the administration of Lord North.

In the first session of the new parliament (1774-5,) he, on every occasion, vindicated the proceedings of the Americans. Notwithstanding their armed resistance to government, and the seizure of forts and arms belonging to the crown, he insisted that they were not in rebellion; and that every appearance of riot, disorder, tumult, and sedition, arose, not from disobedience or treason, but was created by the conduct of those whose views were to establish despotism in America, as a prelude to realizing the same wicked system in the mother-country.

In this session too, Mr. Dunning fixed the practice of the House, in receiving petitions under the Grenville Act, in opposition to the opinions of Mr. Thurlow and Mr. Fox; and in the notorious cases of Saltash and Shaftesbury, he showed a rigid abhorrence of the corruption and bribery which stigmatized those boroughs.

In the session of 1775-6, although the Americans had so far thrown off all disguise as to attack the King's troops, Mr. Dunning did not approve of the project entertained by administration, to subdue them by force; he opposed the address on the King's speech, and resisted, in every shape, the employment of foreign soldiers in the British service. He dwelt with peculiar severity on the auxiliaries, which the administration had called to the assistance of the British constitution; Catholics from Canada; Irish papists; a new militia in England, composed of a description of men exceedingly different from those who formed the old one; a Scotch militia, of a description he would not name; Hanoverian mercenaries to garrison the two great fortresses of the Mediterranean; and, to crown the whole, 20,000 Hessians, to protect the legislative authority of this country. But his indignation was still more vehemently excited, when the ministry proposed to draw from Ireland 4,000 of her regulars, and replace them with an equal number of foreign protestant troops, if it should be the desire of the Irish parliament. Against this measure he directed, though without effect, repeated efforts of his wit and eloquence.

In the following session, the contest between England and the colonies becoming more violent, few hopes were entertained of bringing it to an amicable conclusion; indeed the refusal of Congress to treat with the Commissioners sent out by government, unless the independence of America were previously acknowledged, seemed to destroy every expectation of an adjustment. Yet the members of opposition frequently renewed motions apparently calculated to conciliate; and Mr. Dunning supported one made by Lord John Cavendish, that the House should resolve itself into a committee, to consider of the revival of all acts of parliament by which his Majesty's subjects in America considered themselves aggrieved.

The suspension of the Habeas Corpus Act met with the decided hostility of Mr. Dunning. His veneration for the constitution, and love of the liberty of his country, were well known. He considered the freedom of the subject, not as a thing conceded at different periods, and to be construed strictly according to the terms of the grant; but as an ancient inherent right, never invaded but by tyranny, nor restricted but by encroachment. He had insisted that the Bill of Rights was only declaratory of rights existing prior to that act; that therefore the people were not to confine their claims to the literal words of it, but to recur to the great principles upon which that declaration was made. He did not therefore debate the Bill upon legal grounds; for where there was no reason or justice, there could be no law. Law supposes a rule, defines the offence, annexes the punishment, and directs all the intermediate steps between the charge and conviction, and prescribes the measure and quantity of the punishment. "But in this Bill," he said, "no crime is imputable, no examination of innocence or criminality is to follow. The punishment is inflicted, in the first instance, on the ground of mere suspicion. If its only effect were to establish a precedent, I should be against it: but, on the whole, I deem it a most formidable, dangerous, and, I fear, fatal attack upon liberty, directed at its very vitals, and threatening its total destruction, if not a dissolution of the constitution." On the third reading, he offered an amendment, somewhat limiting its operation, which with a slight alteration was adopted, and the event produced a brilliant speech of exultation and compliment from Mr. Fox.

It was in this session that Sir Fletcher Norton, the Speaker, apparently

attached himself rather to the opposition than to the ministerial party; and on carrying up, for the royal assent, an Act for making an addition to the civil list, addressed to the King that celebrated speech, wherein he asserted that the Commons had not only granted a large present supply, but also a very great additional revenue;—great, beyond example; great, beyond his Majesty's highest *expense*; or, as some members insisted, the word was, beyond his highest *wants*. This speech had been printed by order of the House; but many members considered the Speaker's conduct highly censurable: Mr. Rigby particularly mentioned it in terms of great asperity. The Speaker making an appeal to the House, his cause was warmly espoused by Mr. Dunning, who treated the attack as a blow ultimately aimed at the Commons, and an experiment to see to what degree of humiliation and disgrace they would bear to be reduced. In conclusion, thanks were voted to the Speaker for the obnoxious address.

In 1778, when it became evident that France would declare in favour of the revolted colonies, Mr. Dunning, in common with all who felt for the honour of the country, expressed a strong desire to preserve the dependency of America; and reprobated the notion of submitting to a separation, to be effected by the colonists themselves, or forced by their allies.

In this session too, he showed his principles of religious toleration, by seconding a motion made by Sir George Savile, for leave to bring in the celebrated Bill for repeal of certain penalties and disabilities affecting the Roman catholics. His speech on this occasion displayed extensive ability, profound knowledge, and great liberality.

In the same session, a Bill passed the House of Commons for relief of protestant dissenters, in which a clause was introduced, obliging every one who wished to enjoy its benefits to make a solemn declaration, that he was a christian, and a protestant dissenter; and that he took the holy scriptures, both of the Old and New Testament, as they are generally received in protestant countries, for the rule of his faith and practice. Mr. Dunning vehemently objected to any test, and maintained that the enjoyment of any right, civil or religious, in a free government, ought not to be clogged with restrictions; that government having secured the established religion by law, and confined all the honours and emoluments of the church to the ministers of that religion,

all dissenters, while they behaved themselves as loyal subjects, ought to enjoy, without restraint, their own opinions, as a common right belonging to them by the very nature of the constitution. Many of the protestant dissenting ministers, he said, had authorized him, by a written paper, to declare, that as they and their followers throughout Europe denied the authority of the civil magistrate in matters of religion, they could not consistently sign a test which should admit of that authority. He was apprehensive, therefore, that this Bill, instead of affording them relief, would be an Act for oppressing them. It was thrown out in the upper House.

As the session which began in 1779 was one of the most eventful in the annals of England, so it was the most conspicuous in the life of Mr. Dunning. At this period, the distracted state of Ireland, the unsuccessful progress of the war in America, and the degraded condition of the English navy, excited general alarm and indignation. The divisions in the Cabinet increased the ferment and apprehensions of the nation, and induced many independent members of the House of Commons, who were warm friends to government, to second the efforts of opposition. At this time too, the spirit of disaffection was studiously excited in England, by appeals to the people on the subject of economy, mixed with intimations, or rather direct assertions, that the vast expenses of government were not only detrimental to the pecuniary interests of the people, but that the supplies extorted from them were employed to extend the undue influence of the crown.

Motions and propositions on the subject of economy and retrenchment were offered to both Houses of Parliament, particularly by the Duke of Richmond and Mr. Burke. During the Christmas recess, a meeting of the freeholders of Yorkshire voted a petition to the House of Commons, representing, that by the grant of sinecure places, or efficient offices with exorbitant emoluments, and pensions unmerited by public services, the crown had acquired a great unconstitutional influence, portending destruction to the liberties of the country. Parliament, they said, ought not to grant any additional sums, beyond the existing taxes, until effectual measures were taken for inquiring into, and correcting, the gross abuses in the expenditure of public money, reducing all exorbitant emoluments, rescinding and abolishing all sinecure places and

unmerited pensions, and appropriating the produce to the necessities of the state; and they appointed a committee of correspondence, and an association, to support a laudable reform. This example was followed by many other counties and cities throughout the kingdom; and finally by the city of London. In many places counter-meetings were held, counter-petitions framed, and protests subscribed; but the system, combination, and popularity of the associators, generally prevailed.

Mr. Dunning strenuously defended the cause of these petitioners; enforced all the propositions made for giving effect to Mr. Burke's plan; and exerted himself particularly in support of a motion by Sir George Savile, for an address requesting the King to lay before the House an account of all subsisting pensions granted by the crown. Lord North having proposed an amendment, Mr. Dunning vehemently reprobated that expedient, as a piece of state-craft, calculated to deprive the people of every hope that their petitions would have the desired effect. The minister gained his amendment by a majority of two only; the numbers being 188 to 186.

Mr. Dunning also supported the abolition of the Board of Trade, which was finally effected; a Bill for excluding contractors from seats in parliament passed the lower, but was lost in the upper House; and one for preventing revenue officers from voting at elections was rejected only by a small majority. In all the debates of this session, the most licentious invectives were indulged; and it appeared the wish of political opponents to urge parliamentary altercation to unpardonable extremes of personal animosity. In consequence of some words spoken in the House, Mr. Adam engaged in a duel with Mr. Fox, and wounded him slightly in the body; Lord Shelburne had a similar rencontre with Colonel Fullarton; and a violent altercation took place between Lord North and the Speaker, who considered himself injured by the intended appointment of Lord Loughborough to be Chief Justice of the Common Pleas, and most injudiciously, as well as indecently, made his complaint on the subject in parliament.

During these violent altercations, petitions were daily laid before the House, in introducing which many members used language not merely strong, but intemperate. Sir George Savile intimated, that, until the petitioners received some assurance of relief, it would be advisable to vote the loan piecemeal,

according to the requisitions of the public service; and when the committee brought up the report of Ways and Means, a motion was made for deferring it till the day after that appointed for discussing the petitions; but the proposition was feebly supported, and rejected by a large majority.

The important day of debate at length arrived. A public meeting was held in Westminster; the military were drawn forth, and stationed near Westminster Hall; a call of the House was ordered, and petitions continued to be presented till the latest moment.

Mr. Dunning opened the business of the day. Independently of the great objects recommended to the attention of parliament by the petitions, varying according to the particular ideas of the several classes of petitioners, there was one great fundamental point, he observed, on which they all hinged, that of setting limits to, and paring down, the increased, dangerous, and alarming influence of the crown, and an economical expenditure of the public money. In one view, both these objects might be consolidated into one principle: if the public money were faithfully applied, and frugally expended, that would reduce the influence of the crown; or, if the influence of the crown were restrained within its natural and constitutional limits, it would restore that power which the constitution had vested in the House, of inquiring into and controlling the expenditure of public money. The minister and his friends had asserted, in contradiction to the petitioners, that the influence of the crown was not too extensive, and ought not to be retrenched; and that the House was not competent to inquire into the expenditure of the civil list. To bring these points fairly to issue, he would abstract from the petitions two propositions, short, simple, and calculated to draw forth a direct affirmative or negative. If the committee agreed in them, he should propose real, substantive, practical measures; but should they disagree or dissent, or endeavour to evade or procrastinate, there would be, at once, an end of the petitions, and a full answer to the petitioners. His first proposition was, "that the influence of the crown has increased, is increasing, and ought to be diminished."

This motion, after a long and most anxious debate, in which Mr. Dunning rose several times to explain, was carried by a majority of 18. The numbers were; for the motion 233; against it 215.

Mr. Dunning then moved a second resolution, "that it was competent to the House, whenever they thought proper, to examine into, and correct abuses in the expenditure of the civil list revenues." To this proposition only a feeble resistance was offered. A third motion, made by Mr. Thomas Pitt, also passed without a division; affirming, that it was the duty of the House to provide immediate and effectual redress of the abuses complained of in the petitions. At past one o'clock in the morning, Mr. Fox moved that the resolutions should be immediately reported; Lord North in vain opposed the proceeding, as violent, arbitrary, and unusual; the report was brought up, and the House adjourned.

This most signal event took place on the 6th of April, 1780; on the 10th, the House having again resolved itself into a committee, Mr. Dunning moved, that, in order to secure the independence of parliament, and obviate all suspicions of its purity, the proper officer should, in future, within seven days after the meeting, lay before the House an account of all monies paid out of the civil list, or any part of the public revenue, to, or for the use of, or in trust for, any member of parliament. Slight objections were made to the motion, as proposing a test which might be unpleasant to the upper House, and beget differences; but it was carried without a division. Mr. Dunning next proposed a resolution, that the treasurer of the chamber, treasurer, cofferer, comptroller, and master of the Household, the clerks of the green cloth, and their deputies, should be rendered incapable of sitting in the House of Commons. This motion encountered considerable resistance, and on a division of the committee, the majority in favour of the opposition party was reduced to two.

Before the next sitting of the committee, the indisposition of the Speaker occasioned an adjournment of ten days, which was moved by Mr. Dunning, and sanctioned by the general body of opposition. When the Speaker recovered, Mr. Dunning moved an address, requesting the King "not to dissolve the parliament, or prorogue the session, till proper measures should be adopted for diminishing the influence of the crown, and correcting the other evils complained of in the petitions."

This proposition being rejected by a majority of fifty-one, Mr. Fox expressed unbounded indignation against those who had deserted the vote they had given on the 6th of April; and Mr. Dunning said, he should propose no

further motions; his labours and assiduities were already determined. He moved that the committee might be adjourned, and kept open for a few days; but his intention was only to give other gentlemen an opportunity of conveying their sentiments through that medium to the House. In fact, this defeat of opposition concluded the discussion. A motion by Serjeant Adair, for withholding the grant of further supplies, till the grievances of the people were redressed, was negatived without a debate; and when Mr. Dunning moved to receive the report of the committee on the 10th of April, the question for the chairman's quitting the chair was carried by a majority of forty-three.

Such was the termination of this famous contest, which, considering the means used to interest the people at large, the strenuous exertions of opposition, the alarming tendency of the resolutions past on the 6th and 10th of April, and the menacing aspect of the times, may be safely pronounced one of the most critical struggles which the constitution had sustained since the Revolution.

The extreme irritation which marked the proceedings of this session was allayed by that alarming explosion of popular fury, the riots in June; a considerable portion of good-humour was restored by some temporary successes in America; and the minister found it perfectly safe to dissolve the parliament in the autumn.

Mr. Dunning was again returned for Calne, and it may be proper in this interval to mention the unrivalled consideration in which he was held. At the Bar, he was beyond competition the first in practice and estimation, and his popularity was at least equal, but perhaps in a general view superior, to that of any member of opposition. It were endless to cite the numerous acknowledgments on this head which are scattered in contemporary speeches and writings; but the judgments of Dr. Johnson, Mr. Gibbon, and Mr. Burke, must be allowed to have irresistible weight.

The opinion of Dr. Johnson is disclosed in an anecdote by Mr. Boswell. "I told Dr. Johnson," he says, "that I had talked of him to Mr. Dunning a few days before, and had said, that in his company we did not so much interchange conversation as listen to him; and that Dunning observed upon this, 'One is always willing to listen to Dr. Johnson:' to which I answered, 'That is a great deal from you, Sir.'—"Yes, Sir, (said Johnson) a great deal indeed.

Here is a man willing to listen, to whom the world is listening all the rest of the year." Yet in politics, Dr. Johnson differed widely from Mr. Dunning. No less different was Mr. Gibbon; and even while smarting under the loss of his appointment as a member of the Board of Trade, he celebrates this great lawyer among the distinguished ornaments of the House of Commons.

These praises indeed are brief and cold, compared with the more animated and splendid eulogy of Mr. Burke, in his speech to the electors of Bristol, when he was unsuccessfully a candidate again to represent that city, in 1780. Speaking of the Bill for relieving the Catholics, and having highly panegyricised Sir George Savile, the mover of that measure, he proceeded: "The seconder was worthy of the mover, and the motion. I was not the seconder; it was Mr. Dunning, Recorder of this city. I shall say the less of him, because his near relation to you makes you more particularly acquainted with his merits. But I should appear little acquainted with them, or little sensible of them, if I could utter his name on this occasion, without expressing my esteem for his character." I am not afraid of offending a most learned body, and most jealous of its reputation for that learning, when I say he is the first of his profession. It is a point settled by those who settle every thing else; and I must add (what I am enabled to say from my own long and close observation) that there is not a man, of any profession, or in any situation, of a more erect and independent spirit; of a more proud honour; a more manly mind; a more firm and determined integrity."

The new parliament met the 31st of October, 1780. On the first day, Mr. Dunning had occasion to exert himself on behalf of Sir Fletcher Norton, whose late hostility to ministers occasioned his expulsion from the chair of the House. Mr. Cornwall was proposed by ministers, who assigned as a reason for passing over the late Speaker, his precarious state of health. Mr. Dunning derided the minister for alleging such a reason, while Sir Fletcher Norton had not solicited or sanctioned the demand of indulgence, and was actually in the House as well, as fully in health, and as capable of executing the duties of the office, as when he was first chosen to fill the chair.

Mr. Dunning's exertions in this session, though frequent, were not conspicuous. He entered into the motions respecting Sir Hugh Palliser and Admiral

Keppel; but his principal effort was, when he seconded a motion by Sir George Savile, for referring to a committee of the whole House, a petition signed by certain delegates in corresponding committees, praying for measures of reform, similar to those agitated in the last parliament. The petition having, under these circumstances, been objected to as illegal, Mr. Dunning defended associations and delegations, as strictly conformable to the spirit of the constitution, and not contrary to the letter of the law. If it was true, he said, that the people had a right to petition the legislature, they had a right to assemble for that purpose; and while their meeting was sober, peaceable, and orderly, it was strictly legal. Associations, committees of correspondence, and delegations, were not criminal, merely because they were such; but their illegality was to be deduced from the intentions with which they were formed, and the designs they had to pursue. An association begun for the purpose of curtailing the legislature, of destroying one of the three constituent branches, of dethroning the King, of resisting the execution of the laws, or of altering the established religion, would be highly criminal; but, if ever a period should arrive, when the three branches of the legislature should, by an unconstitutional coalition, meet in one mass, and fail to have distinct opinions, and distinct independence; or if the Commons should become the slaves of either or of both the other powers, then it would be no longer illegal for the commonalty of Britain to resume their just share in the legislature; and the means by which they accomplished it, whether by associations, by remonstrances, or by force, would be, not only right, but laudable.

In the following session, the disasters attending the progress of the war, rather than the strength of the adverse party, forced the ministry from their seats. In this parliament, however, the ranks of opposition were reinforced by two most powerful and splendid names, Mr. Pitt and Mr. Sheridan. Mr. Dunning appeared in the House of Commons, during the final conflict, as the supporter of the sentiments of Lord Shelburne; like that nobleman, he declared, he was not ready to give up the dependency of America; for the ruin of this country would be accomplished, when America was acknowledged to be independent.

After the ministry had been several times in a minority, and a vote of censure

threatened in both Houses, was averted only by the promise of their resignation, Mr. Dunning, on the 25th of March, 1782, said he was enabled, through some communication he had had with a most respectable member of the upper House, to inform gentlemen, that arrangements were making for forming a new administration, which he trusted would meet the wishes of the House, and of the nation at large; and he moved an adjournment.

This was the last time Mr. Dunning addressed the House of Commons; for, as a part of the new arrangement, he received the office of Chancellor of the duchy of Lancaster for life, with a seat in the cabinet; and was raised to the peerage, by the title of *Baron Ashburton of Ashburton* in Devonshire.

To others, a peerage is often a retreat from the necessity of exertion, when energy is relaxed by lassitude, or zeal has cooled into indifference; but Lord Ashburton, called to the upper House at the early age of fifty-one, might have been expected to benefit his party and the public, by a long exercise of his admirable talents, and to have closed his useful career on one of the most exalted seats of magistracy. He must become less popular, by being withdrawn from the daily admiration he acquired at the Bar, and through the solemn dignity of the assembly in which he was placed; but his attention being more concentrated, the senate and the cabinet might have derived increased benefits from his knowledge and application. Such were the hopes formed on his elevation; but an early death prevented them from being realized.

In Lord Ashburton's first session, he found his new situation beset with difficulties and anxieties. Lord Thurlow, who continued in office as Chancellor, was not connected in principles or in affections with any of his coadjutors; and Lord Mansfield, although more mild in manners, was not less resolutely hostile to them. They both personally disliked many of the peers attached to the new administration, and both were obnoxious to Sir Fletcher Norton, who was also, on the change, raised to the peerage, by the title of Lord Grantley. The disagreements between these noble Lords more than once called for the intervention of Lord Ashburton; but the Lord Chancellor and the Lord Chief Justice differed from the general supporters of administration in many points.

Lord Ashburton supported the Bill for excluding contractors from parliament; but moved an amendment, in favour of those who dealt only in the

growth, produce, or manufacture of their own estates. In this he was supported by Lord Grantley, but opposed by the Chancellor and Lord Loughborough, and the clause was not settled until the House had divided three times.

Similar opposition was made to the Bill for disfranchising the Borough of Cricklade, on the general merits of which, Lord Ashburton gave no opinion; but he presented a petition on behalf of Samuel Petrie, Esq. and the merits of the petition and the principles of the Bill were discussed with great heat.

It is hardly necessary to remind the reader, that the ill-connected administration, formed in the spring of 1782, fell into irreparable discord on the death of the Marquis of Rockingham; that Lord Shelburne took the lead in a new Cabinet, assisted by Mr. Pitt, as Chancellor of the Exchequer, while Mr. Fox, with a body of friends, retired in disgust, and having no hope that they should regain power by any other means, formed an union, or as it is termed, a coalition, with Lord North. The minister negotiated a peace, the preliminaries of which being disapproved by Parliament, he and his adherents were forced to yield to the overbearing influence of the Coalition.

Lord Ashburton continued attached to his friend and patron Lord Shelburne; but his services no longer contributed to his success, or protracted his defeat. In the session of 1782-3, Lord Ashburton did not take much share in the debates; his only recorded exertion was on a divorce Bill. That affliction was overtaking him, which is said to have prematurely deprived the world of his worth and talents.

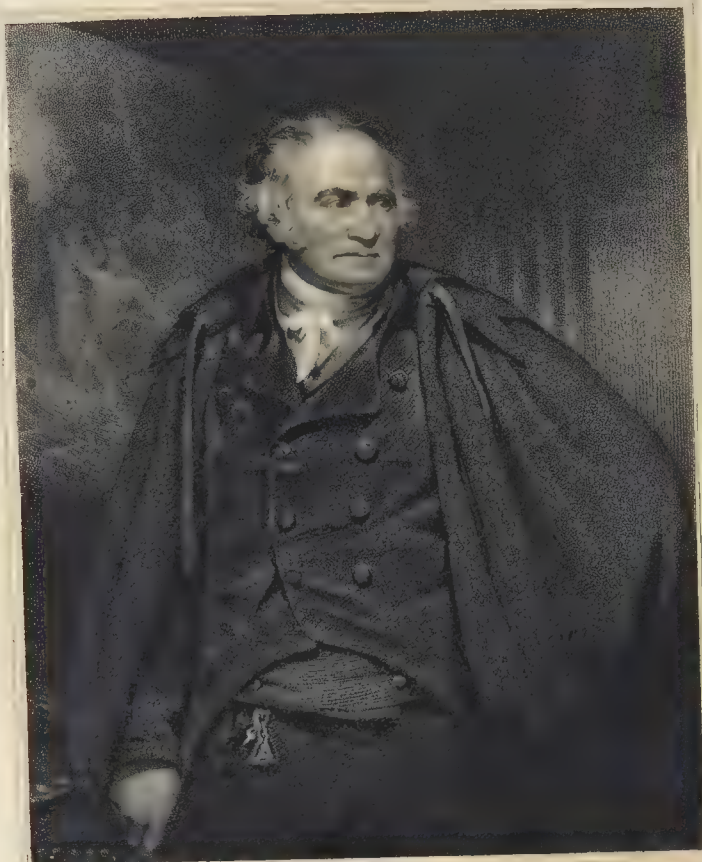
In 1780, he married Elizabeth, the daughter of John Baring, Esq. of Larkbear, in Devonshire. By her he had two sons, John, who was born in October, 1781, and Richard Barré, the present Lord, who was born in September, 1782. The eldest son of Lord Ashburton died in April, 1783, at the age of seventeen months; and this event, it is said, afflicted the father so severely, that he fell a prey to grief in the month of August following.

Having given this ample detail of Lord Ashburton's public life, the means of authentic narration are nearly exhausted. The private life of an unmarried lawyer, and such was Mr. Dunning, till nearly the close of his days, affords few materials for observation. Business confines him to his chambers, the courts at Westminster, and his circuit; and his meals are supplied at coffee-houses,

or in the hall of his society. In such a course of life, nothing is remarkable, except the conversation, which in Mr. Dunning abounded with wit in all its forms; sometimes playful, and often severe. Of the exercise of this quality, both on his opponents at the Bar, and on the Chief Justice, with whom political opposition kept him on rather bad terms, many anecdotes remain, but they are either too common, or too little authenticated to merit commemoration in this place.

Lord Ashburton owed no portion of his success to the advantages of appearance, or to felicity of manner or of address; but when once his talents began to operate, all other circumstances were forgotten. The meanness of his figure, the ungracefulness of his action, and monotony of his voice, were all lost in the rapidity of his conceptions, the fluency of his words, the flashes of his wit, and the subtlety of his arguments. He is thus delineated by a recent writer, who had means to know, and abilities to estimate the individual he undertook to describe. "He was a man whose talents were so peculiar, and had such a singular kind of brilliance, that they are not yet forgot at the Bar. They were more remarkable for acuteness and wit, than for elegance and chasteness. The combination of his words was so singular, and the tones of his discordant voice so served in him to rivet the attention, that, as they always conveyed powers of thinking eminently sharp and forcible, he was constantly listened to with eagerness and admiration. His temper was generous, his spirits lively, and his passions violent. The popular side which he took in politics increased his fame; and he died, generally lamented, just as he had obtained the fond object of his wishes."





JOHN PENNYCUIK PALMER



A BRIEF

BIOGRAPHICAL MEMOIR

OF

GEORGE ROMNEY,

HISTORICAL AND PORTRAIT PAINTER;

BY THOMAS PHILLIPS, ESQ. R. A.

WITH AN ENGRAVED PORTRAIT BY W. BOND, FROM A PICTURE BY

D. A. SHEE, ESQ. R. A.

THE memoirs of an Artist, whose life is tranquilly engaged in the practice of his profession, and occupied chiefly in solitary studies, cannot be expected to afford that active interest to the generality of readers, which is excited by a relation of the important occupations of the statesman, or the more splendid achievements of the warrior; yet it must be acknowledged that an acquaintance with the circumstances, which have progressively operated to form, and direct the taste and skill of a man, eminent in the practice of so difficult and engaging an art as that of painting, cannot be uninteresting to those persons who are at all delighted in tracing the moral cultivation of man. With this view, and the hope that it may stimulate to virtuous emulation those, who, feeling the emotions of Genius, are contending with difficulties at the commencement of their career, this account of Mr. GEORGE ROMNEY, a painter possessed of very uncommon talents, is presented to the reader. In spite of an humble parentage, and other peculiar disadvantages, he, by a steady exercise of native ingenuity, ultimately obtained fame and affluence. In early life he had but few opportunities to cultivate his mental faculties, and still fewer to direct and form his

mind for Art: yet the latent germ burst forth, and though its vegetation was slow, it took firm root, and expanded in vigorous and fruitful blossoms.

Two gentlemen, his intimate friends, have already favoured the public with distinct memoirs concerning him. Both are eminent for their talents as authors; are kindly disposed to speak favourably of their subject; and, in what relates to the early part of his life, they assure us they speak with his own authority. From a combination of their narratives, aided and corrected by the testimony of others of his friends, still living, the following summary history of our deservedly esteemed Artist is composed.

GEORGE ROMNEY was born at Dalton, in a district of Lancashire, called Furness, on the 26th of December, 1734. His father was also a native of the same place, where he spent his life on a small patrimonial freehold farm. He followed the threefold occupation of merchant, builder, and farmer; but though his professions were many, he does not appear to have acquired riches from the joint profits of all. His family was large. George was sent to a village school for a few years, but his chief education was obtained at home. At the age of twelve he was employed, by his father, to superintend the workmen; and thus was called into business at a very early period. His first indications of genius, or ingenuity, were displayed by carvings of small figures in wood. Mr. Hayley states, that "he was also enthusiastically fond of music, and made many experiments in the formation of violins;" and he not only learnt to make, but to play upon them. Having finished one, of superior workmanship, he preserved it to the day of his death; and Mr. Cumberland relates, "that he has heard him play on it in a room hung round with pictures of his own painting:---that its tones were good; and that some light carved work covered part of the back, spreading in foliage from the setting on of the neck, and very curiously wrought." This extraordinary coincidence of powers of art in the same person is very striking, and very rarely to be found equalled. It exhibits, in a strong point of view, a native vigour of mind, and the delicate perceptibility with which it was endued.

Romney appears to have been first tempted to draw, from a desire to imitate some common prints in a periodical magazine. These he borrowed from a journeyman carpenter, who boarded at his father's. Accident, which more

frequently governs the destinies of men than reason, or principle, decided the direction of Romney's pursuit, and induced him to become a *portrait painter*. Observing a great singularity in the countenance of a stranger at church, and mentioning it to his parents, he was desired to describe the person. To strengthen his language he had recourse to the pencil; and gained so much approbation by this attempt to draw the features he had seen, that he was excited to apply more seriously to the practice of design.

When our young artist had arrived at the age of fifteen, and while he was thus obscurely cultivating his talents, though not with a decisive object in view, he became acquainted with an ingenious, but unfortunate man, named Wilkinson; who possessing a small independency, had been induced, by disappointments in the world, to live, in a retired state, at Dalton. He was passionately devoted to the Arts and Sciences, and often sought pleasure in drawing. His productions were sufficiently excellent to attract the attention, and excite the emulation of Romney, whose talents and industry Wilkinson delighted to encourage, both in drawing and music. The variety of instruction which he imparted to his young friend, was a constant source of beneficial amusement to him, and was ever remembered by Romney with gratitude. From his intercourse with this singular man, may be fairly deduced the decided turn of his mind, from cabinet-making, which he was originally destined to follow, to the cultivation, and pursuits of art and science.

Soon afterwards he left his father's house, for the first time, under the care of Mr. Wright, a cabinet-maker at Lancaster; who finding Romney more intent upon drawing the attitudes of the workmen in the shop than labouring at the business, suggested to his father the idea of leaving him at liberty to pursue his inclination, and become a painter: at the same time he recommended a master, whom he regarded as fitted to initiate him in the mysteries of the art. The person, whose name is thus rescued from the oblivion his own productions would soon have allowed it to fall into, was a young itinerant painter, of the name of Steele, to which the appellation of Count was annexed, in ridicule of the gaiety, and love of pleasure and dress he indulged in. He then happened to practice his occupation at Kendal; and to this man, ill suited to set the genius of Romney in motion, in a right direction, was he bound apprentice in the year

1755. With him he painted at Kendal and York; but Steele having occasion to go to Ireland, the bonds which had united two uncongenial minds were broken, and Romney being at liberty, established himself, for a while, at Kendal, where he had previously married Mary Abbot, of Kirkland. Being unhappy in his domestic life, and deprived of those means of improvement he eagerly desired, he determined to leave his wife and two children, (a son and a daughter,) and try his fate in the metropolis: the only proper sphere for powers of mind like his to develope, and receive their due reward. He laboured therefore with great industry at different places in the North, painting heads as large as life, at the price of two guineas each, and whole length figures, on a small scale, for six guineas; at the same time occasionally producing pictures of historical subjects, which he generally disposed of at Lancaster, by way of raffle. By these means, in a few years, he acquired a sum of nearly one hundred guineas; of which, taking thirty to pay his travelling expences, and leaving the remainder with his family, he set forth to put his long desired project into execution, without any letters of recommendation, and known only to one person in the immense mass of population wherein afterwards, his name was sounded in terms of praise through almost every part. On his arrival in London, in the year 1762, he became acquainted with Mr. Braithwaite, of the Post-Office; who, upon seeing a picture he had brought with him of the death of Le Fevre, became his friend and protector, and led him to the knowledge of the principal works of art in the British metropolis.

His first residence in the capital, whither he had thus boldly ventured, stimulated by a desire of fame, and love of the art he professed, was in the city. There he painted portraits at the moderate sum of five guineas a head; and, still emulous of the name of an historical painter, ventured to become a candidate for the prizes offered by the Society for the Encouragement of Arts and Sciences. He chose the popular subject of the Death of General Wolfe; and though not so successful as to gain either of the two prizes, his work was regarded so well worthy of attention, that the society voted him a reward of twenty-five guineas. The picture was afterwards bought by Mr. Stephenson, and by him presented to Governor Varelst, in the East Indies, who placed it in the council-chamber at Calcutta.

Romney had happily become acquainted in his youth with a Mr. Greene, whom, on his coming to town, he found practising as an attorney, in Gray's Inn. With this gentleman, who was a steady friend to him ever after, he, in September, 1764, visited France, passing through Dunkirk and Lisle to Paris. He was there introduced to Vernet, then in high reputation, and by his friendly assistance obtained admittance to the gallery of the Duke of Orleans, to the Luxemburgh Palace, and to other repositories of art. He returned to London at the expiration of six weeks, and rented apartments in Gray's Inn, to be near his travelling companion. Having successfully painted a portrait of Sir Joseph Yates, a judge of the Court of King's Bench, he became particularly favoured by gentlemen of the robe, and afterwards produced many excellent pictures of persons eminent in that profession. Still anxious to redeem, or to strengthen his credit with the society who had made the encouragement of arts and sciences the basis of their institution, he continued to pursue, occasionally, his favourite study, historical painting; and again, in 1765, offered a picture for their premium, the subject of which was the Death of King Edmund. The first prize was borne away by W. Hamilton, but the second gratified Romney's wishes, and he received it with applause and pleasure. This year he publicly exhibited two pictures with the society of artists in Maiden Lane, both portraits.

In 1768 he quitted Gray's Inn, and went to reside in Great Newport Street, where he continued to increase in reputation and practice; exhibiting his works with the incorporated society of artists, in Pall Mall and in Spring Gardens. To the latter place he sent, in 1771, his whole length portrait of Mrs. Yates, in the character of the Tragic Muse. It was highly estimated by his friends at the time; but unluckily for its honour, Sir Joshua Reynolds, his more fortunate rival, soon afterwards produced his magnificent work of Mrs. Siddons, in the same character, which completely eclipsed its lustre.

Romney, though thus rapidly gaining public respect as an artist, was himself so conscious of his want of style, and of the necessity of cultivating his taste by seeing the great models of antiquity, that he nobly resolved upon relinquishing, for a period, the pecuniary advantages his talents acquired him, which now amounted to £1200 a year, and visit Italy, where alone he could, at that time, obtain the object of his desires. He accordingly arranged a plan of travel in

concert with Mr. Ozias Humphrey, a miniature painter, who was then practising with considerable success; and on the 20th of March, 1773, they set forward together. Passing through France to Marseilles and Nice, they there embarked for Genoa; sailed thence to Leghorn; and arrived in Rome on the 18th of June following. Whilst in that city, he lived a recluse, studious life, and avoided society. Naturally apprehensive and shy, he associated with few, even of his countrymen, then in that renowned emporium of the arts; but sedulously sought to improve the time of his destined residence there by visiting, and in some instances industriously copying, the noble examples of art before him. One of his labours was a cartoon of the lower half of the Transfiguration by Raphael, as large as the original picture. Remaining some months at Rome, and then visiting Venice, he became acquainted with Wortly Montagu, who at that time resided there in the magnificent style and habits of a Turk. Of him he painted a portrait, and afterwards returned through Parma, Tunis, and Paris, to London, where he arrived in July, 1775.

In order to display to advantage the improvement acquired by his travels, he was prevailed upon by his friends to take up his residence in Cavendish Square, where a spacious house had just become vacant by the death of Mr. Coates, a painter in crayons, who had enjoyed great popularity. After much hesitation and apprehension, he agreed to settle in that mansion; and continued to occupy it, with increasing renown; an immense influx of professional employment, and consequent increase of wealth, till the weak state of his health induced him to decline practice, in 1798; when he parted with the house to Mr. Shee, the academician, who still renders it the abode of science and of art.

Here Romney was followed by the learned and the great, who wished to have their features transmitted to posterity by his pencil. His talents were admired and encouraged; and, in some measure, he divided the attention of the town with Reynolds: but he wanted the suavity of mind and manners which his more fortunate rival possessed. Timid and reserved, whilst at the same time enterprising and ardent, his imagination was tremblingly alive to those irritating circumstances by which vulgarity and ignorance constantly wound the mind of the portrait painter, and subject him to mortification and disgust, be he ever so successful. The slightest appearance of coldness in a friend, or of

hostility in a critic, was often sufficient to obstruct the exertion of his faculties. This timidity and reserve were the reasons that, amidst the immense crowd of persons to whom, of course, by his professional practice, he was known, there were few with whom he lived in friendly or social intercourse. His mind dwelt constantly on the art he delighted and excelled in; and amongst those only who sympathized with his peculiarities, was he happy to associate. It is not improbable, from the narrowness of his education, that with the learned he felt his deficiency; and few of those who possess and enjoy the pleasures and honours of classic literature, are willing to listen with due respect, to sentiments and observations arising from native vigour of intellect or imagination, unless cloathed in the language of the schools, and adorned by the artificial graces of studied elocution.

To the intelligence that reigned amidst the peculiarities of feeling in Romney's mind, the late Lord Thurlow was an admiring witness; and no one will be sceptic enough to imagine that he could be dazzled by false pretensions, or amused by trifling observations. Mr. Cumberland, supported by Mr. Hayley, says of our artist, that "when in company with his intimates, he would sit for a length of time absorbed in thought, and absent from the matter in discourse, till, on a sudden, starting from his seat, he would give vent to the effusions of his fancy, and harangue in the most animated manner upon the subject of his art, with a sublimity of idea, and a peculiarity of expressive language, which was entirely his own, and in which education or reading had no share. These sallies of natural genius, cloathed in natural eloquence, were perfectly original, very highly edifying, and entertaining in the extreme; they were uttered in a hurried accent, an elevated tone, and very commonly accompanied with tears, to which he was by constitution prone. A noble sentiment, either recited from a book by the reader, or springing from the heart of the speaker, never failed to make his eyes overflow, and his voice tremble while he applauded it; he was, on these occasions, like a man possessed, and his friends became studious not to agitate him too often or too much with topics of this sort."

The acquirement of money is said by some to have been an object of solicitude with him, but several instances are recorded of his generosity, which do

credit to his head and his heart; one particularly I will mention, as received from the person to whom the kindness was offered; but who, although grateful for the good will, and honouring the motive which inspired it, declined accepting the favour. Hearing that a young artist, desirous of improving himself in sculpture, intended to go to Rome, and imagining that he was circumscribed in the means of gratifying his wishes, Romney generously endeavoured to press upon his acceptance two hundred pounds! The most excellent character of generosity is exemplified in this circumstance; viz. the desire of applying the riches he had acquired, to promote cultivation of mind, where it was most likely that consequent happiness should ensue to the individual, and general benefit to mankind in the improvement of public taste. The high character and reputation which Mr. Flaxman has since justly obtained in the estimation of the public, sufficiently exhibits the penetration of his friend in selecting him as worthy of encouragement and assistance in the cultivation and display of his genius.

Subject to occasional depression of spirits, which the kind attentions of his friend Hayley, and the invigorating air of the Sussex Downs, had often partially removed, Romney, on the approach of old age, was less competent to cope effectually with attacks of that nature, and they gained strength upon him each succeeding year; so that it became a task of much difficulty to preserve in his mind a tolerable portion of social serenity when his health was thus disordered; for his feelings were acute in a powerful degree. In 1797 he felt a slight paralytic stroke, which affected his eye and his hand, and prevented him from continuing his professional labours. In 1798 he entirely withdrew from public practice, to live at Hampstead, where he had fitted up a gallery for his statues and pictures. Still finding his health decline, in April, 1799, he revisited his native country; and at Kendal received from a wife, whom, though deserting for so long a space of time, he had supported and protected from poverty, a kind and affectionate attention till his death, which occurred in November, 1802; having unhappily survived the loss of that faculty which is the distinguishing glory of man, and relapsed to the helpless state of infancy.

Of Romney, as an Artist, it is by no means easy to appreciate his just

character. That he possessed genius and talents in an eminent degree, no one can deny. The learned editor of Pilkington's Dictionary has said, "That he was made for the times, and the times for him." It had perhaps been more just to have observed, that Romney was made for better times than those he lived in. His perception of art was far purer than most of his contemporaries, at least in this country, were capable of enjoying; and it must be remembered that no one ever set forth in the career of an artist under greater disadvantages than he did. The taste he imbibed for simplicity and grandeur, on seeing, at an advanced period of his life, the works of the ancient artists, prove what might have been fairly expected of him, had he happily been born under more favourable circumstances; and early initiated, under good instructors, in the mysteries of the art he cultivated with so much success without those helps.

Till the time he was twenty-two he had seen no better painting than the sign at a public house, in the place where he was born: but to his active, enterprizing spirit, all nature was a school; and at an age when others are employed in laying by stores of ideas from books, and thence forming regulations to guide their future progress in art, he was industriously observing, and reflecting upon the grand scenery around him, and the various characters of the objects he lived among. Thus the little learning he had imbibed from the few literary works he had seen, was called into immediate action, and his progress in real knowledge became equal to what is usually obtained in the ordinary way, with greater assistance from books and masters.

The pursuit of painting, however, requires a knowledge of certain rules in the arrangement of lines; of the beauty and power of contrast, in light and shade, and in form and colour; also of the speediest and most efficient modes of execution. This science, being the result of repeated observations upon the principles by which nature produces her most agreeable and sublime effects, is most readily obtained, by a careful inspection of good works of art wherein it is exemplified. Such advantage was not Romney's. He had to separate, for himself, the partial from the general effects of nature; and the inequality with which he, in this point, met the rivalry of more fortunate artists, is too evident in most of his productions. Frequently, his *chiaro-scuro* is ill conducted, and his harmony of forms and colours imperfect; even in pictures produced when

enjoying the height of his intellectual power, and at the happiest period of his executive skill: at the same time they exhibit great fertility of invention, with sweetness and delicacy of sentiment.

He was happily endowed with an inquisitive mind, that delighted in science, and pursued it warmly with the best means he had: and he possessed a versatility of genius, which is exemplified by the variety of subjects he chose for representation. Both the comic and the serious impressions of the mind had charms for him. Early in life he painted two pictures from *Tristram Shandy*: one the arrival of Dr. Slop, at Shandy Hall, after the unlucky catastrophe he met with on the road, which afforded scope for sentimental comic humour; the other, from the affecting story of the Death of Le Fevre: and both of them were highly approved for truth and propriety of feeling and expression, though differing so widely in their effects upon the mind.

His journey to Italy expanded his view of art: new scenes, and new sources of information were presented to him, of which he did not neglect to avail himself. The works of fancy he produced after his return home, exemplify the use he made of the two years he spent among the unrivalled productions of art he there met with. The purity and perfection of ancient sculpture appear to have made the deepest impression upon his mind; and he afterwards assiduously cherished the taste he then imbibed, by procuring a collection of casts from the best models of ancient statues, groups, basso-relievos, &c. which he would sit by the hour to contemplate; examining their appearances under all changes of sunshine and common daylight; and with lamps, prepared on purpose, he would try their effects in various modes of illumination, with rapturous delight. Hence, grandeur and simplicity became the principal objects of his ambition: he perceived these qualities distinctly, and employed them judiciously; even whilst imitating nature in his most usual occupation, portrait painting. To present his figure, or tell his story, with simple undisturbed effect, rejecting all unnecessary minutiae, was the point he aimed at, and obtained.

On his return from the Continent his zeal for historical painting revived, or rather became strengthened. In several epistles to Mr. Hayley, he laments his confinement to portraits: in one he says, "this cursed portrait painting, how I am shackled with it! I am determined to live frugally, and cut it short as soon

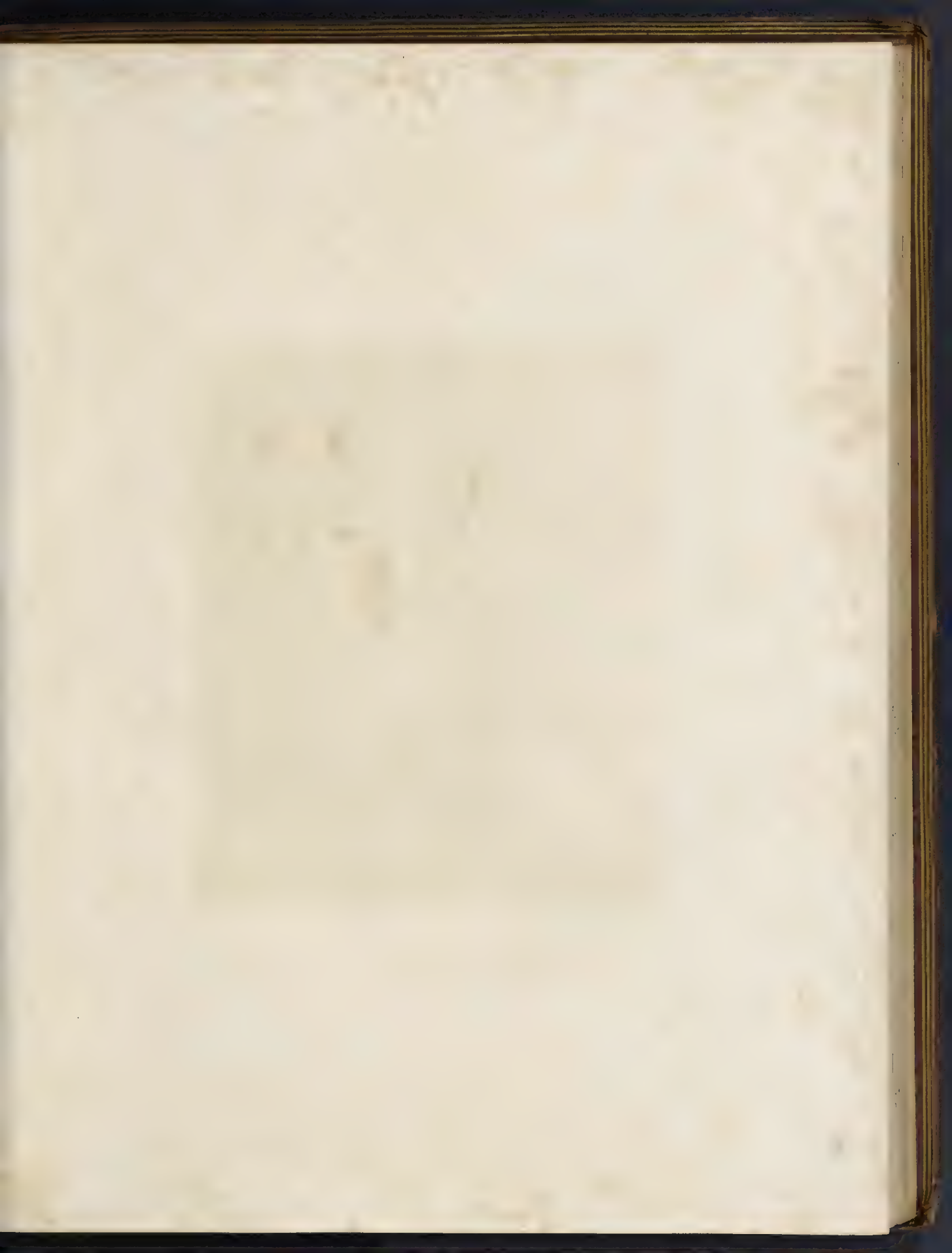
as I can." In another he mentions his "wish to be retired, in order to compose with more effect and propriety:" and whenever he returned to London from Eartham, the hospitable retreat of his admiring correspondent and friend, whose playfulness of fancy was a constant and useful stimulus to Romney's dejected and desponding mind, he felt it a weight of drudgery again to fall into the trammels of portraiture: yet from the enjoyment he by nature found in the practice of his profession, a short time inured him afresh to it, and still he felt pleasure in tracing the features of each new face that presented itself; till again his exhausted frame required the exhilaration of retirement, and the refreshment afforded by pure uncontaminated air, free from the gross vapours that hover in the region of a great and populous city. It is not a little surprising, that amidst his continual labours in that branch of the art he more immediately professed, he should have found time to produce so great a number of fancy pictures as he left behind him. He also frequently spent his evenings in making large cartoons in charcoal, of subjects which suited his fancy; generally, of a sublime cast. Amongst these, was one of the *Dream of Atossa*, from the Persians of *Æschylus*, which was conducted with the taste and feeling of the ancient Greek artists.

He was in general fortunate in the choice of his historical subjects; and certainly, in this respect, had very far the advantage of his great rival, Sir Joshua Reynolds: and no less so, in the power of expression, which he scarcely ever failed to obtain: whilst the latter, in his historical pictures, has rarely been so happy, except in a few instances. Reynolds gave beauty and grace to his figures; Romney imparted soul. The former delights the eye with the harmony and richness of colour, and beauty of effect; the latter thrills, and gratifies the heart, with truth and force of expression, in action and countenance; wrought with more simplicity, but with less art. His picture of *Ophelia*, seated upon a branch of a tree, the breaking of which threatens her destruction in the stream below, whilst the melancholy distraction visible in her lovely face accounts for her apparent insensibility to danger, is a sufficient proof of this assertion. His compositions also of '*Titania and her Indian Votaress*,' in the possession of Mr. Beckford; '*Titania, Puck, and the Changeling*,' at Sir John Leicester's; and others of his works of the like playful and interesting kind,

might be brought forward to support it. In portraiture, however, the justly exalted president of the Royal Academy stood alone, and Romney was not able to cope with him. In the composition of his figures, our artist exhibited the taste he had acquired by the study of the antique; and he admirably varied the characters of his heads. The arrangement of drapery which he adopted, partook largely of the same style; and being well understood, was painted with great dexterity: though it must be confessed, that in form it was not unfrequently better adapted to sculpture than to painting.

His style of Colouring was simple and broad. In that of his flesh he was very successful; exhibiting a great variety of complexion, with much warmth and richness. It was not always, however, that his pictures were compleat in the general tone; but crude discordant colours were sometimes introduced in the back grounds, which not being blended or broken into unison with the hue of the principal figures, interrupted the harmony of the whole.

The executive part of his works was free, learned, and precise, without being trifling or minute; possessing great simplicity, and exhibiting a purity of feeling consonant with the style of his compositions. He aimed at the best of all principles in the imitation of nature, viz. to generalize its effects; he even carried it so far as to subject himself to the charge of negligence in the completion of his forms: but the truth of his imitation is sufficiently perfect to satisfy the minds of those who regard nature systematically, and not individually, or too minutely. In a word, every lover of art, who knows how to appreciate truly what is most valuable in painting, will hold the name of Romney in increasing estimation, the more frequently and impartially he examines his productions.





General James Oglethorpe
Governor of Georgia
1734-1784



A
BIOGRAPHICAL MEMOIR
OF
JOHN, MARQUIS OF GRANBY;
BY
JOHN MASON GOOD, ESQ. F.R.S.

WITH AN ENGRAVED PORTRAIT BY W. BOND, FROM A PICTURE BY

Sir Joshua Reynolds.

JOHN, MARQUIS OF GRANBY, eldest son of John, third Duke of Rutland, and twenty-fourth in paternal descent from Sir Robert de Manners, the patriarch of his family, was born January the 2d, 1720-21. He was educated at Eton School, and at Trinity College, Cambridge; and on leaving the university, travelled over Europe with Dr. Ewer, afterwards rector of Bottesford, and bishop of Landaff. In Sept. 1750, he married Lady Frances Seymour, eldest daughter of Charles, Duke of Somerset, by his second wife the Lady Charlotte Finch. At an early period of life he evinced a warm attachment to the military service, which he entered into on attaining sufficient age, and in which he soon distinguished himself by his patriotism, as well as by his love of arms. In the year 1745, Prince Charles, the son of "the Pretender," effected a landing on the coast of Lochabar, in Scotland, and in a few weeks, having subdued the greater part of Scotland, led the rebel army triumphantly as far as the town of Derby, and threatened the English metropolis itself. At this time Lord Granby raised a regiment of foot at his own expense, and disciplined it with the utmost promptitude. He was then one of the representatives in the British senate for the borough of Grantham, which he faithfully served in three successive

parliaments, and where he was much beloved by all ranks of his constituents. He was afterwards elected a knight of the shire for the county of Cambridge. In his legislative character Lord Granby was a truly independent member of the house: from a long line of ancestors he was attached to the Whig interest, but, from a natural suavity of temper, disposed to support the existing administration as far as he could conscientiously concur in its measures. He was rather, however, one of the good hearers, than one of the good speakers; though whenever he did speak, it was with a force and propriety which made it a matter of general regret that he did not speak more frequently.

It is chiefly, however, as a military character that we are to contemplate the noble subject of this memoir, and in that his fame will descend to posterity. Upon a refusal on the part of the English court to ratify the inglorious treaty of Gloster-Seven, so improvidently entered into by the Duke of Cumberland in the German campaign of 1757, Prince Ferdinand of Brunswick was appointed commander in chief, and was promised a powerful assistance of fresh forces from England to enable him to resist the overwhelming power of France by which he was threatened. The troops then embarked from the English coast were of the choicest kind, and were admirably officered. Among the most popular, and certainly among the most gallant of these, was the Marquis of Granby, who, having been raised in 1755 to the rank of *Major-General*, was in 1758 appointed *Colonel to the Royal Regiment of Horse Guards*, and shortly afterwards to the *Oxford Blues*. In a few months he was promoted a *Lieutenant-General*. The French monarch, in consequence of the reinforcement from England, was obliged to abandon his conquests on the Rhine; but the retreating troops were pursued by the allied army, which still pressed forward, and kept open the campaign through the winter. By the end of February the French were dislodged altogether from Verden and Bremen; and the allies once more obtained possession of the whole electorate of Hanover.

The campaign of 1759, nevertheless, opened with several serious reverses, and the hostile army compelled his Serene Highness to fall back: but the progress of the campaign once more proved successful, and the banners of England have seldom been unfurled with greater triumph and glory than during this memorable year. Lord Granby was now second in command of the English

troops, under Lord George Sackville. Among the battles which peculiarly distinguished this campaign, that of *Minden* was the first and one of the most brilliant. Owing to a mistake in the giving, or understanding, the orders of Prince Ferdinand as to a forward movement of the right wing of the army, consisting almost entirely of English cavalry, and headed by the English commander, these troops, though panting for the battle, were not brought into action: but from the first moment of firing Lord Granby pushed forward personally into the hottest of the fight, was continually present where the danger was most pressing, and, as soon as victory was declared, had the honour of being noticed and thanked by the Commander in Chief, in his general orders, in a manner the most marked and distinguished, though at the expense of his superior officer:----“His Serene Highness further orders it to be declared to Lieutenant-General the Marquis of Granby, that he is persuaded, that if he had had the good fortune to have had him at the head of the cavalry of the right wing, his presence would have greatly contributed to make the decision of the day still more complete and brilliant.” This good fortune his Serene Highness possessed almost immediately afterwards; for, in consequence of the insinuation thus thrown out against Lord George Sackville in the general orders, he resigned his command a few days after the battle, and returned to London; where the popular indignation against him being loud and violent, and the government rather yielding to, than opposing it, he was, shortly after his arrival, put under an arrest. A court-martial ensued, when he was adjudged guilty of having disobeyed the orders of the Commander in Chief, and declared unfit to serve his Majesty in future.

Lord Granby, towards the close of Aug. was officially constituted *Commander in Chief of all his Majesty's forces serving in Germany*. The opinion, indeed, of his Serene Highness, and the desires of the whole army concurred in effecting this appointment. A generous and ardent courage, an affability of manners that flowed from no artifice, a manly freedom and openness of soul, a munificence that knew no bounds,---these, and various other qualities of the man and the soldier,---equally endeared him to every rank, and gained him alike the suffrages of his own countrymen and of foreigners. In conjunction with this appointment, he was now also nominated *Lieutenant-General of the Ordnance*.

In the ensuing year he was declared a *Privy Counsellor*: but this honour was combined with the severest of domestic misfortunes, the loss of Lady Granby, who died suddenly in the bloom of life.

The German war continued for nearly three years longer, during which, every campaign added fresh laurels to the banners of England, and enhanced the reputation of her illustrious chieftain. In 1760 was fought the famous battle of *Warburg*, in which the English cavalry exceeded all expectation; and, as though conscious of having been defrauded of their share of glory in the battle of *Minden*, attacked the enemy with an impetuosity so tremendous and irresistible, that the whole hostile army was instantly thrown into the utmost confusion, and compelled to leave three thousand, killed, wounded, and prisoners. The activity of Prince Ferdinand allowed little respite during the ensuing winter, though his force was still far inferior to that of the enemy. The English commander nobly seconded his efforts; sharing, amidst the difficulties and rigours of the season, all the fatigues and dangers of his troops: and seeing them suffer severely from the want of good winter quarters, procured, with princely munificence, additional provisions and necessaries for the private soldiers at his own expense, and constantly provided an open table for the officers. On the 15th of July was fought the battle of *Kirch-Denhern*, on the banks of the Aest. The enemy opened an assault unexpectedly on the preceding evening, and, as usual, against the line of British troops, whose intrepidity he most dreaded: it was a shock of the utmost fury, but the opposing phalanx sustained it without shrinking, and ultimately drove the enemy back into the woods with great slaughter. The battle was renewed and became general on the ensuing morning, but terminated in favour of the English and their allies, who in this arduous encounter were supposed to have reached the climax of military glory. On the opening of the campaign of 1762, at the battle of *Graebenstein*, on the frontiers of Hesse, Lord Granby headed the right wing, and led on the attack against the left of the French with an impetuosity that overcame all opposition. The hostile army finding itself attacked in front, flank, and rear at the same moment, became panic struck, and fled in every quarter. A decisive victory was again obtained, which was of the highest consequence in its results; for while his Serene Highness, with the remainder of his army,

braved the enemy in front, Lord Granby was dispatched with almost the whole of the right wing on an adventurous expedition in the rear of the French, in order to cut off their communication with Frankfort. The brilliant action of Homburg ensued, at a distance of thirty miles from the main body of either army, in which M. de Rochambeau, the French commander, was totally defeated; all the important posts in the south of Hesse were successively occupied by the allies, and Cassel itself, the capital of the Landgraviate, was retaken after a siege of fifteen days. But negotiations for a general peace had now been long advancing; and an end was abruptly put to the war by the interchange of preliminaries at Fontainebleau. This however was, in one respect, a termination not to be lamented by the allied army; for the fatigue which the noble marquis had so long sustained, brought on a violent, protracted, and most dangerous fever, on which account the deepest gloom pervaded the whole camp. He recovered, however, from this severe visitation, and headed his gallant comrades on their return home, where they were welcomed with all the ardour and patriotism to which their exalted prowess and reputation had entitled them.

Lord Granby continued to maintain for many years a distinguished rank in the administration of the country; being progressively constituted *Commander in Chief of all his Majesty's forces*, *Master-General of the Ordnance*, and *Lord-Lieutenant* and *Custos Rotulorum of the county of Derby*. In his ministerial capacity he appears to have possessed the same popularity as in his military. He was one of the few statesmen of the day who, equally disgusted with the names of Whig and Tory, refused to enlist himself under the banners of either party; but associated with the individuals of both as he found them really intent upon the good of their country. And hence, without the smallest impeachment of his independence, he still held the command of the army under the Grenville, the Rockingham, and the Grafton administrations.

It was on this pliancy, not of principle, but of disposition, that, in common with the rest of the ministry, he was attacked by Junius in the first letter which appeared, thus signed, in the *Public Advertiser*, January 26, 1769, and which commenced the career of this writer's political celebrity. "It has lately been a fashion," says he, "to pay a compliment to the bravery and generosity

of the Commander in Chief at the expense of his understanding. They who love him least make no question of his courage, while his friends dwell chiefly on the facility of his disposition. Admitting him to be as brave as a total absence of all feeling and reflection can make him, let us see what sort of merit he derives from the remainder of his character. If it be generosity to accumulate in his own person and family a number of lucrative employments; to provide, at the public expense, for every creature that bears the name of Manners; and neglecting the merit and services of the rest of the army, to heap promotions upon his favourites and dependants, the present Commander in Chief is the most generous man alive. Nature has been sparing of her gifts to this noble lord; but where birth and fortune are united, we expect the noble pride and independence of a man of spirit, not the servile, humiliating complaisance of a courtier. As to the goodness of his heart, if a proof of it be taken from the facility of never refusing, what conclusion shall we draw from the indecency of never performing? And if the discipline of the army be in any degree preserved, what thanks are due to a man, whose cares, notoriously confined to filling up vacancies, have degraded the office of Commander in Chief into a broker of commissions?"

It is the marked characteristic of this powerful, but acrimonious writer, that no man was ever so well qualified to model facts to his own purpose, and to give them that peculiar bent and colouring which would best answer it. The charge of ministerial servility, and of promising without performing, refers to Lord Granby's having undertaken to support the half-pay officers of the navy in their application to government for an augmentation of salary. It is not true that he neglected to perform his promise, but it is certainly true that the application did not succeed: he introduced and warmly supported the question among his colleagues, but he was not able to obtain their consent, and his failure he frankly acknowledged. But to have resigned his post abruptly on this account alone, would have been a very doubtful mark of manly independence, and might as easily have been construed into private pique as into public spirit.

Here then, so far as relates to Lord Granby, the anonymous attack ought in prudence to have been suffered to die away: for, like the viper in its own

flesh, it carried, in its own inconsistency, a complete antidote to the poison of its bite. That such was the wish of the noble lord himself has never been doubted, but such was not the wish of all his friends; and hence a vindication of his public conduct, in answer to that part of the letter of Junius just quoted, appeared in the same newspaper a few days afterwards, with the signature of Sir William Draper. This gentleman was an officer of high rank in the army, who had commanded in the successful expedition to the Manillas: he appears to have possessed a keen sense of honour, and was an intimate companion of the Commander in Chief. But Sir William was also a scholar, an easy and elegant writer, and the world has done him high injustice, if, in this superfluous defence of his noble friend, he was not at least as much stimulated by the latter as by the former qualities. The result is well known to have been a correspondence of six letters, continued through the same medium, between the knight of the bath and the anonymous satirist; through the whole of which the latter shewed himself an over-match for the former; and failed not to apply the lash still more severely to the situation and feelings of this chivalrous volunteer in the cause, than he had done to any one of the ministry.

It was not, indeed, difficult to select from the military and political life of Sir William Draper facts for public reprehension. Of these, Junius lavishly availed himself, while he completely prevented all personal retort by the disguise which nothing could induce him to throw off. He was also, in the course of this correspondence, compelled to make the Marquis of Granby a more prominent subject of animadversion than he either intended or desired. "I should justly be suspected," says he, (Letter v. Feb. 21, 1769,) "of acting upon motives of more than common enmity to Lord Granby, if I continued to give you fresh materials or occasion for writing in his defence. Individuals who hate, and the public who despise, have read *your* letters, Sir William, with infinitely more satisfaction than mine. Unfortunately for him, his reputation, like that unhappy country to which you refer me for his last military achievements, has suffered more by his friends than his enemies. In mercy to him, let us drop the subject. For my own part, I willingly leave it to the public to determine, whether your vindication of your friend has been as able and judicious as it was certainly well intended: and you, I think, may be

satisfied with the warm acknowledgments he already owes you for making him the principal figure in a piece, in which, but for your amicable assistance, he might have passed without particular notice or distinction."

It is said, and has been generally believed, that Sir William Draper desisted from answering this letter at the request of the noble lord or of his friends: and in the notice which Junius takes of a subsequent letter of Sir William's, upon a casual renewance of the correspondence, there appears to be some foundation for such a belief. "They say in common discourse," observes he, "that a man may be his own enemy; and the frequency of the fact makes the expression intelligible. But that a man should be the bitterest enemy of his friends, implies a contradiction of a peculiar nature. Sir William Draper is still that fatal friend Lord Granby found him. Yet I am ready to do justice to his generosity; if, indeed, it be not something more than generous to be the voluntary advocate of men who think themselves injured by his assistance; and to consider nothing in the cause he adopts but the difficulty of defending it." (Letter xxvii. October 13, 1769.)

In the preceding invective bestowed by Junius on Lord Granby, amidst many conceded virtues, the fault chiefly insisted upon is the facility of his disposition, which too frequently sunk "the noble pride and independence of a man of spirit" into "the servile, humiliating complaisance of a courtier." Before six months had elapsed, however, the minister himself had very sufficient proofs of the falsity of this accusation. It is needless to advert to more than the following fact.

The Commander in Chief had accompanied the minister as far as his conscience would allow him, in the parliamentary debates respecting Mr. Wilkes: he had even voted for the expulsion of this gentleman; but here he felt compelled to stop. If, after such a decision, Mr. Wilkes's constituents chose once more to return him, Lord Granby deemed it improper to interfere with the fair voice and verdict of the people, by opposing his being received into the legislature. Such however was well known to be the determination of the Duke of Grafton; and hence, perceiving there was no limit to ministerial revenge without a violation of the constitution, Lord Granby resigned his offices of Commander in Chief and Master-General of the Ordnance in January, 1770, and was joined

in such resignation by the Dukes of Beaufort and Manchester, the Earls of Coventry and Huntingdon, and the Solicitor-General, Mr. Dunning. The Lord Chancellor, Camden, being suspected of betraying to Lord Chatham the secrets of the cabinet, had the seals indignantly demanded of him; and the Hon. Charles Yorke, who had made a positive engagement to his brother, Lord Hardwicke, that he would listen to no overtures of the Grafton administration, was prevailed upon to accept the vacant seals: but having been refused admission to his brother, in consequence of this deviation from his word, he went home distracted and melancholy, and put an end to his life by a pistol. The fortitude of the Duke of Grafton himself now forsook him; and on the 28th of January he resigned the office of First Lord of the Treasury, accepting, however, that of Keeper of the Privy Seal.

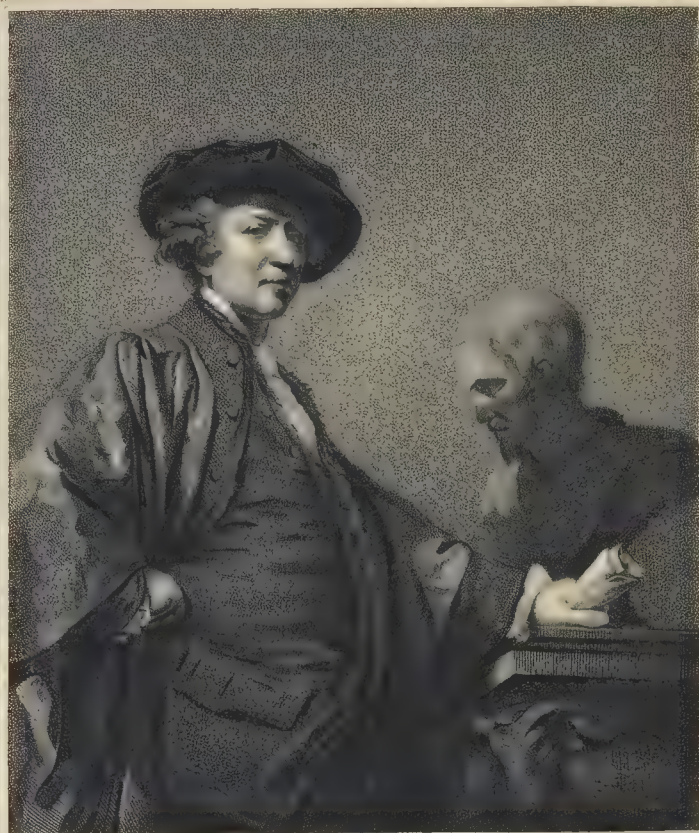
The part Lord Granby had thus taken he faithfully followed up; and in the ensuing March, when the new minister proposed once more, upon a petition from Colonel Luttrell, to reject Mr. Wilkes as member for Middlesex, after having been returned with 1243 votes against his opponent, who, with all the crown interest in his behalf, had only been able to obtain 296 votes, he openly opposed Lord North: "I am sorry," says Lord Granby, "I am obliged to declare myself against the motion; but I cannot see what right this house can have to receive any person into it as a member, except by the full choice of his constituents. It was for want of considering the nice distinction between expulsion and incapacitation that I gave my vote for the sitting of a member who was not returned in the last session of this parliament: that vote I shall always lament as the greatest misfortune of my life. I now see the Middlesex election in another light: I now see, that though this house has an unquestionable and long-established right to expel, yet that a right to incapacitate is lodged only in the legislature collectively. I see that I was in an error, and am not ashamed to make this public declaration of it, and give my vote for the amendment."

With this speech may be said to have terminated the political life of the Marquis of Granby. His natural life lasted but a few months longer; for in the beginning of October, 1770, he was attacked, at Belvoir Castle, with a fit of the gout, and died suddenly on the 11th of the same month.

The abruptness of his decease gave rise to a rumour that he had followed the example of the Lord Chancellor, Yorke; but there does not appear to have been the smallest foundation for such a report. The silence of Junius upon this subject, in a subsequent letter to the Duke of Grafton, in which he again upbraids his grace with the fate of Mr. Yorke, is a sufficient proof that this writer neither credited the rumour himself, nor believed it to be credited by any body: for he would have rejoiced in an opportunity of adding another lash to his scourge by laying this deed also to the charge of the minister. "The expulsion," says he, "of Mr. Wilkes, predetermined in the cabinet; the power of depriving the subject of his birth-right, attributed to a resolution of one branch of the legislature; the constitution impudently invaded by the house of commons; the right of defending it treacherously renounced by the house of lords; these are the strokes, my lord, which in the present reign recommend to office, and constitute a minister. But *you* have other merit in abundance; Mr. Hine, the Duke of Portland, and Mr. YORKE:---breach of trust, robbery, and MURDER." (Letter XLIX. June 22, 1771.) More especially should we have found Junius adverting to such a deed in the following character, which he may be said to have inscribed upon his lordship's monument; for it was written shortly after his decease, and may serve both for his elegy and epitaph.

"The death of Lord Granby was lamented by Junius. He undoubtedly owed some compensations to the public, and seemed determined to acquit himself of them. In private life he was unquestionably that GOOD MAN, who, for the interest of his country, ought to have been a GREAT ONE. *Bonum virum facile dixeris; magnum libenter.* I speak of him now without partiality; I never spoke of him with resentment. His mistakes in public conduct did not arise either from want of sentiment, or want of judgment, but in general from the difficulty of saying no to the bad people who surrounded him. As for the rest, the friends of Lord Granby should remember that he himself thought proper to condemn, retract, and disavow, by a most solemn declaration in the house of commons, that very system of political conduct, which Junius had held forth to the disapprobation of the public." (Note to Letter VII.)





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A

BIOGRAPHICAL MEMOIR

OF

SIR JOSHUA REYNOLDS, KNIGHT;

BY

JAMES NORTHCOTE, ESQ. R. A.

WITH AN ENGRAVED PORTRAIT BY W. BOND, FROM A PICTURE BY

Sir Joshua Reynolds.

IN the early part of the last century, the progress which the British nation had made in matters of taste, particularly in the department of painting, was not equal to the general advances made in Science and Literature. Philosophers, Statesmen, Poets, and Warriors, had already exalted and dignified the character of Great Britain, but no Englishman had then appeared to raise the Fine Arts to a degree of eminence proportionate to the other glories of the country. An opportunity so favourable for the exercise of high talents, and ardent emulation, was the fortunate lot of Sir Joshua Reynolds. This illustrious Painter, and distinguished ornament of the English nation, was born at Plympton, in Devonshire, on the 16th of July, 1723. He was the son of the Rev. Samuel Reynolds and Theophila Potter, and was the seventh of eleven children, five of whom died in their infancy. It has been said that young Joshua was for some time instructed in the Classics by his father, who assiduously cultivated the minds of his children; but as it is known that the son did not display any marks of classical learning in the earlier part of his life, it is most probable that the mass of general knowledge which afterwards so eminently distinguished him, was the consequence of great application to study in his riper years: a

good classical scholar he never was at any period of his life. That he was what the world terms a Genius, and of the first order, cannot be disputed. He possessed talents of the highest kind, which he brought into full and constant action by a laudable ambition and a strong desire of acquiring eminence in the profession he adopted. I have heard him say that his father at first intended him for the medical department; and that if such had been his lot, he should have felt the same ambition to become the most eminent physician of his age and country. For it was ever his decided opinion, that the superiority to be attained and displayed in any pursuit does not originate in an innate propensity of the mind to that pursuit in particular, but depends on the general strength of the intellect, and on the intense application of that strength to a specific purpose. It is true, indeed, that at an early period of his life he made some scrawling drawings from the ordinary book prints which he found in his father's study; but the same thing has been done by ten thousand boys before him, and will be done again by thousands yet to come. It is the most common refuge of idleness to escape the labour of an irksome lesson. We find also that he read the Jesuit's Perspective at the age of eight years: that he applied its rules in a drawing which he attempted to make of his father's school-house----a building fitted to his purpose, being on pillars----was a proof of his capacity and active curiosity. On showing it to his father, who was merely a man of letters, the surprise he excited, and the praise he obtained, naturally inflamed his ambition to conquer greater difficulties, in a field of knowledge in which he seemed to stand alone, from the ignorance of those about him in the graphic art. When Richardson's Theory of Painting was put into his hands, he there saw the enthusiastic raptures in which an eminent painter is described: no wonder that he thought Raffaele the greatest man the world had produced; the book told him so, which was all he could know of Raffaele at that time. As he had shown those early inclinations towards the Arts, a neighbour and friend of the family (a Mr. Cranch) advised the father to send his son to London, to be placed under the tuition of Mr. Hudson, a well known painter of portraits, who was also a native of Devonshire. This advice was taken, and young Reynolds first visited the metropolis, to be inspired by Hudson, on the 14th of October, 1741, when he was not full eighteen years of age.

In order to give the reader some idea of the state of the Arts at that time in this country, it must be observed, that Hudson was then the greatest painter in England; and the qualification that enabled him to hold this decided pre-eminence, was the ability of producing a likeness with that kind of address which, by the vulgar, is considered as flattering in the portrait. But after having done the head Hudson's genius failed him, and he was obliged to apply to one Vanhauken to put it on the shoulders and to finish the drapery, both of which Hudson was totally incapable. Vanhauken died, and for a time Hudson was driven almost to despair, and feared he must have quitted business. He met with another drapery painter however, named Roth, who, though not so good as the former, yet was sufficiently qualified to carry on the manufactory. He outlived Hudson, and has executed some draperies for Sir Joshua even in his latter time.

Reynolds continued only two years with his master; in which time he made such a rapid progress, that a picture of his painting having been accidentally seen in Hudson's Gallery, it gained such universal preference, that the preceptor immediately grew jealous of his pupil's excellence, and on that account they soon afterwards parted. Reynolds returned to Devonshire, where he is said, by his biographer, to have dissipated the three following years, making little effort, and as little improvement, to his great remorse of conscience afterwards; yet we know that he produced a great many portraits at that period, several of which were certainly very fine: this he acknowledged on seeing some of them thirty years afterwards, and lamented that in so many years he had made so little progress.

He and his two youngest unmarried sisters took a house at Plymouth Dock; where he painted various portraits, some of which evince great capacity, but he was necessarily embarrassed by the want of experience. Here he became first known to the Edgcumbe family, of Mount Edgcumbe, who warmly patronized and strongly recommended him to the Hon. Augustus Keppel, afterwards Lord Keppel. This officer was then fitting out at Plymouth Dock as Commodore, for his station in the Mediterranean. In this voyage Reynolds was invited to accompany him in the Centurian man of war, and they sailed May the 11th, 1749. On the 24th of the same month they arrived at Lisbon, where our

artist saw several grand processions, and other sights novel to him, of which he gave an account in a letter to Lord Edgcumbe, written with great simplicity. On the 23d of August he commenced his residence at Port Mahon, in Minorca, where he continued some time; and by the friendship of Keppel, as well as from his own merit, he was much employed in painting the portraits of almost all the officers on that station, and thereby much improved both his art and his purse. He next went to Leghorn, and thence to Rome. When arrived in this garden of the world, this great temple of the Arts---where I have enjoyed so much pleasure, now fading from my memory---his time was employed with industry, observation, and judgment: indeed in a manner worthy of his talents and his virtue. He contemplated with untired attention, and ardent zeal, the various beauties which marked the styles of different schools and different ages: he sought for truth, taste, and beauty at the fountain head. It was with no common eye that he beheld the productions of the great masters. He copied and sketched in the Vatican such parts of the works of Raffaele and Michael Angelo as he thought would be most conducive to his future excellence in Art. He has confessed in his writings, that at the first sight of Raffaele's works he did not relish, or well comprehend their merits, but that he studied them till he did: I account for this from the difference in the dispositions of the two painters. Raffaele possessed a grandeur even to severity, and did not display in his pictures either the allurements of colour, or much effect of light and shade. Reynolds, from his natural disposition, cultivated grace, softness, and a captivating sweetness, and imparted these to his works in an unexampled degree.

After remaining in Italy about three years, in which time he visited most of the capital cities of that country, he returned to England by the way of France. At Paris he met his friend Mr. Chambers, the architect, (afterwards Sir William,) accompanied by his wife, then on their way to Rome: here he painted the portrait of Mrs. Chambers, from which a mezzotinto print is taken. On his arrival in England in October, 1752, he went immediately to Plymouth, for the benefit of his health. During this visit he painted the portrait of his friend Dr. John Mudge, a remarkable fine head, of which also there is a print. This, and one other, of a young lady, were all he did till he left the town; as his friend Lord Edgcumbe advised him to go to London, as the only place to

establish his fame and fortune: accordingly he set off for the metropolis, and took handsome lodgings in St. Martin's Lane about the end of the year 1752. He soon afterwards removed to a large house in Great Newport Street, where he dwelt some years. This period was the dawn of his splendour. His amiable modesty, accompanied by such extraordinary talents, soon gained him some powerful and active connections: even his earliest employers were of the highest rank. The second portrait he painted in London was that of the old Duke of Devonshire; which was followed by a whole length picture of his first patron Commodore Keppel, engraved by Fisher. He was now employed to portray several ladies in the first circles of fashion, which the polite world flocked to see; and he soon became one of the most distinguished painters, not only in England but in Europe. It should be remarked, that before his time there were no historical works which called upon the painter's skill; a true taste was wanting: vanity, however, was not wanting, and this crowded his sitting room with women who wished to be transmitted as angels, and with men who wanted to appear as heroes and philosophers. From Reynolds' pencil they were sure to be gratified: the Apotheosis was the simple operation of the painter's mind, which glowed with grandeur and with grace. In the delineation of character, mind, air, and attitude, in composition and general effect, he was equally perfect; and it may be justly said that his portraits assume the importance of History. Felicity and force of resemblance, combined with dignity and grace, characterize his works: these charms not only drew around him all the opulence and beauty of the nation, but gained him the merited honour of perpetuating the features of almost all the eminent and distinguished characters then living; with most of whom, so attractive were his manners as well as his talents, he preserved an intimacy, which only ended with life. In this assemblage of genius each was improved by the other. Like a man of great mind, he ever cultivated the intimacy and friendship of all the learned and all the great of his time; and often assisted those who were in difficulties, both with his advice and his purse. The circle of his friends was very extensive: many illustrious foreigners were personally intimate with him; his society was sought by individuals of the highest quality, who revered his genius as much as they respected the worth of his private character. His house was long the resort of the learned, the elegant,

and the polite; all who were eminent for their virtue, or distinguished for their genius. From such connections, his mind, rich in its own stores, received an accession of most extensive knowledge, and an inexhaustible treasure for conversation. He was rich in observation, anecdote, and intelligence. He had a mind ever open, and desirous to acquire useful knowledge; a sound and penetrating judgment to select and separate what he did acquire, and infinite industry and application in rendering his acquirements useful.

At this period, finding himself sufficiently established to move in a higher sphere, he quitted his residence in Newport Street, and removed to Leicester-Fields, where he bought a handsome house, to which he added a splendid gallery for exhibiting his works, and a commodious and elegant room for his sitters. In this speculation, as I have heard him confess, he laid out almost the whole property he had then realized. He also set up a handsome carriage, and his mode of living was suitably elegant.

In the year 1762, Mr. Reynolds having impaired his health by incessant application, again paid a visit to his native county; and was accompanied by his friend Dr. Samuel Johnson. They were entertained at the seats of several noblemen and gentlemen in the west of England; and during their stay at Plymouth were the guests of Dr. Mudge, who was then a surgeon, and afterwards an eminent physician of that town. In 1765 he exhibited an admired whole length portrait of Lady Sarah Bunbury, representing her as sacrificing to the Graces. Previous to this he had painted an excellent whole length portrait of Lady Elizabeth Keppel, in the dress she wore as bridesmaid to the queen. He had also produced the picture of *Garrick between Tragedy and Comedy*, which may be considered as his *first attempt* in historical composition¹. He had now attained the summit of his reputation as an Artist; and maintained his dignified station to the close of his life. Cotes and Ramsey shared, in some degree, with him in the fashion of the day; for each of those painters had employment from the court of England, where Reynolds, as an artist, never could become a favourite. Indeed he never received one commission from that enviable source of honour; for the portraits of the king and queen, now in the council-room of

¹ This picture is in the possession of J. J. Angerstein, Esq. An Engraving from it, by Cardon, will be found in another part of this volume.

the Royal Academy, were painted purposely for that institution at the request of Reynolds himself.

Without entering into a tedious detail of minute circumstances and petty animosities, at that time existing among the artists, I shall only observe, that to compose these jarring interests, and to give dignity to a new establishment, his majesty, in December, 1768, instituted "The Royal Academy of Painting, Sculpture, and Architecture," which was composed of the ablest and most respectable artists then resident in Great Britain. Reynolds was made the first president by an unanimous vote: and on that occasion was knighted; an honour which he received with satisfaction, as he well knew that it gave additional consequence to his works in the estimation of the vulgar. It is not matter of surprise that his election as president was unanimous: his professional rank, his large fortune, and the circle of society in which he moved, gave him a claim to the honour which none of his contemporaries possessed; and it has been said that he refused to join the society on any other terms. Thus the Royal Academy was opened December the 10th, 1768, by Sir Joshua, with his first discourse. The task of giving lectures in the academy was no part of the prescribed duty of his office, but was voluntarily imposed on himself for reasons assigned in his fifteenth discourse.

He was soon afterwards made a freeman of his native borough of Plympton. This mark of respect was followed by his being chosen alderman and mayor of the town: and so attached was he to the place of his birth, that he declared this gave him more pleasure than any other public mark of distinction he had received in his life. On this occasion he presented his portrait, painted by himself, to the corporation, who placed it in their town-hall.

The variety of his critical talents, added to the eminence he had now gained, qualified him to share the honours of the first scientific institutions. He was accordingly admitted to the Royal, the Antiquarian, and the Dillittanti Societies: and when the late Lord North was installed chancellor of the university of Oxford, in July, 1773, Sir Joshua was at the same time admitted to the honorary degree of doctor of civil law. In the latter part of the year 1775 he sent his portrait, painted by himself in his university dress, to be placed in the gallery of illustrious painters at Florence; he having been made a member of the

Imperial Academy of that city. On the death of Ramsey, in August, 1784, Sir Joshua was sworn principal painter to his majesty. In the year 1790 some disagreement arose among the members of the Royal Academy, respecting the election of an academician. This was carried to such a degree of intemperance, that Sir Joshua determined to resign the chair and quit the society. At first the academicians treated this secession with hauteur; but soon found that the rank and character of their president was too important to be readily relinquished. In vain, however, they solicited his return: and the king was at last prevailed on to employ his influence. To comply with the sovereign's request Sir Joshua resumed his chair, and continued to occupy it, with honour to himself, to the arts and to the nation, till the period of his death. He had not completed his sixty-ninth year when he was taken from the world which admired him, and the country he adorned, on the 23d of February, 1792. After laying in state at the Royal Academy, his remains were deposited, on the 3d of March following, with great funeral pomp, beneath the east end of St. Paul's cathedral church. Thus died Sir Joshua Reynolds, in whose works are displayed taste, feeling, imagination, grace, and grandeur. In his excellent discourses, he treats his favourite art with the depth of a philosopher, the accomplishments of a scholar, and the accuracy of a critic.

The *Lectures*, which he delivered to the Royal Academy on the 10th of December, at first every year, and subsequently every two years, are the works that chiefly confer on him the character of an estimable writer. These were designed to direct and animate the students in the pursuit of excellence, and indeed are replete with the soundest instructions, expressed in language at once simple, perspicuous, and elegant. The profound knowledge of art displayed in these discourses, is enriched by classical and appropriate illustrations. These great qualities, together with the uniform good sense and good taste which pervade his Lectures, will ever entitle them to hold an eminent station in the scale of English Literature. His observations on the old masters are at once just and ingenious: several branches of the theory of art are treated with uncommon judgment and ability, and the style of writing is strongly marked by the simplicity of his own individual character and manner, and totally unlike that of any of his intimate literary friends, to whom some silly critics have given the merit

of those discourses. They have been translated into French; and the late Mr. J. Barretti has published an edition of them in the Italian language.

When we contemplate Sir Joshua as a painter, we are to recollect that after the death of Kneller the Arts in England fell to the lowest state of barbarism; and each professor either followed that painter's steps, or else wandered in utter darkness, till Reynolds, like the sun, dispelled the mists, and threw an unprecedented splendour on the department of portraiture. To the grandeur, the truth, and simplicity of Titian, and to the daring strength of Rembrandt, he has united the chasteness and delicacy of Vandyke. Delighted with the picturesque beauties of Rubens, he was the first that attempted a bright and gay background; and defying the dull and ignorant rules of his master, at a very early period of life emancipated his art from the shackles with which it had been encumbered in the school of Hudson. Indeed there is every reason to believe that he very rarely, if ever, copied a single picture of any master, though he certainly did imitate the excellent parts of many. His versatility in this respect was equalled only by the susceptibility of his feelings, the quickness of his comprehension, and the ardour which prompted his efforts. His principal aim, however, was *colour* and *effect*, and these he always varied as the subject required. Whatever deficiencies there may be in the designs of this great master, no painter, of any period, better understood the principles of colouring; nor can it be doubted that he carried that branch of his art to a very high degree of perfection. As for his portraits, those of dignified character have a certain air of grandeur, and those of women and children possess a grace, beauty, and simplicity, which have seldom been equalled, and never surpassed. In his attempts to give character where it did not exist, he has sometimes lost likeness, but the deficiencies of the portrait were often compensated by the beauty of the picture.

The attitudes of his figures are generally full of grace, ease, and variety. He could throw them into the boldest variations, and he often ventures at postures which would frighten inferior painters, or, if attempted, would inevitably destroy their credit. In light and shade, in colouring and expression, he stands without a rival. His lights display the knowledge he possessed, and with shade he conceals his defects; whether we consider the power, the brilliancy, or the form of his lights, the transparency of his shadows, with the just quantities of each,

and the harmony, richness, and full effect of the whole, it is evident that he has not only far transcended every modern master, but that his excellences, in these captivating parts of painting, vie with the works of the great models he has emulated.

The opinion he has given of Raffaele may with equal justice be applied to himself; "that his materials were generally borrowed, but the noble structure was his own." No one ever appropriated the ideas of others to his own purpose with more skill than Sir Joshua. He possessed the alchymy of painting, by converting, as it were, whatever he touched into gold. Like the bee that extracts sweets from the most noxious flower, so his active observation could convert every thing into a means of improvement, from the puerile print on a common ballad, to the highest graces of Parmegiano. In short, there is no painter that ever went before him, from whom he has not derived some advantage, and appropriated the same with judicious selection and consummate taste. Yet after all that can be alleged to him as a borrower of forms, from other masters, it must be allowed that he engrafted on them excellences peculiarly his own: simplicity, sentiment, feeling, grace, and taste; together with richness, harmony of colour, and general effect. The severest critics, indeed, must admit that his manner is truly original, bold, and free. Freedom is certainly his principal *characteristic*: for to this he seems to have sacrificed every other consideration. He has, however, two manners: his early works are without that extreme freedom of his dashing pencil; being more minute and fearful, but the colouring is clear, natural, and good. In his later pictures, the colouring, though excellent, is often more artificial than chaste.

As an *Historical Painter*, he cannot be placed in the same rank which he holds in the line of Portraiture. The compositions of his portraits are unquestionably excellent, whilst his historical pictures are in this respect often very defective. They frequently consist of borrowed parts, which are not always in harmony with each other. Though often inaccurate, and deficient in style of drawing, they must however be allowed to possess consummate taste, and some of them great expression. His light, poetical pieces, much excelled those of a narrative or historical character.

Sir Joshua was a man of general information, and was candid in stating his

opinions. It has been very justly observed, that there is as much wisdom shown in bearing other people's defects, as in approving their good qualities, and that a well regulated mind finds it easier to yield to a perverse one than to direct and manage it. This wisdom was eminently possessed by Sir Joshua. His general manners, deportment, and behaviour, were amiable and prepossessing; his disposition was naturally courtly; he evinced a desire always to pay a due respect to persons in superior stations, and certainly contrived to move in a higher sphere of society than any other English artist had done before him. Thus he procured for professors of the Arts a consequence, dignity, and reception, which they had never before possessed in this country. His conversation was remarkably elegant, affable, and intelligent. He possessed an equable flow of spirits, which rendered him at all times a most desirable companion: ever ready to be amused, and to contribute to the amusement of others. In many respects, both as a painter and a man, Sir Joshua Reynolds cannot be too much praised, studied, and imitated. His incessant industry was never wearied into despondency by miscarriage, nor elated into negligence by success. All nature and all art combined to form his academy; with a mind at once capacious and vigorous, to comprehend all the varieties of the picturesque, he had taste to select, and skill to combine whatever might serve the objects he had in view. Although gentle and complying in his intercourse with the world, yet in his profession, having by intense study matured his judgment, he never sacrificed his opinions to the casual caprices of his employers. Far from over-rating his own talents however, he did not seem to hold them in that degree of estimation which they deservedly obtained from the public. In short, it may be safely said that his faults were few, and those were much subdued by his wisdom: for no man had more reverence for virtue, or a higher regard for unsullied fame.

Here our memoir of Sir Joshua had closed: but it having been frequently inquired whether this great artist had any scholars, and what have been their destinies, and professional characters, I am induced to subjoin a few remarks on this subject. Sir Joshua certainly had many pupils, who resided, for years, under his roof. It is a surprising fact, however, that scarcely any of their names have ever been heard of as painters. Since the decease of their master most of

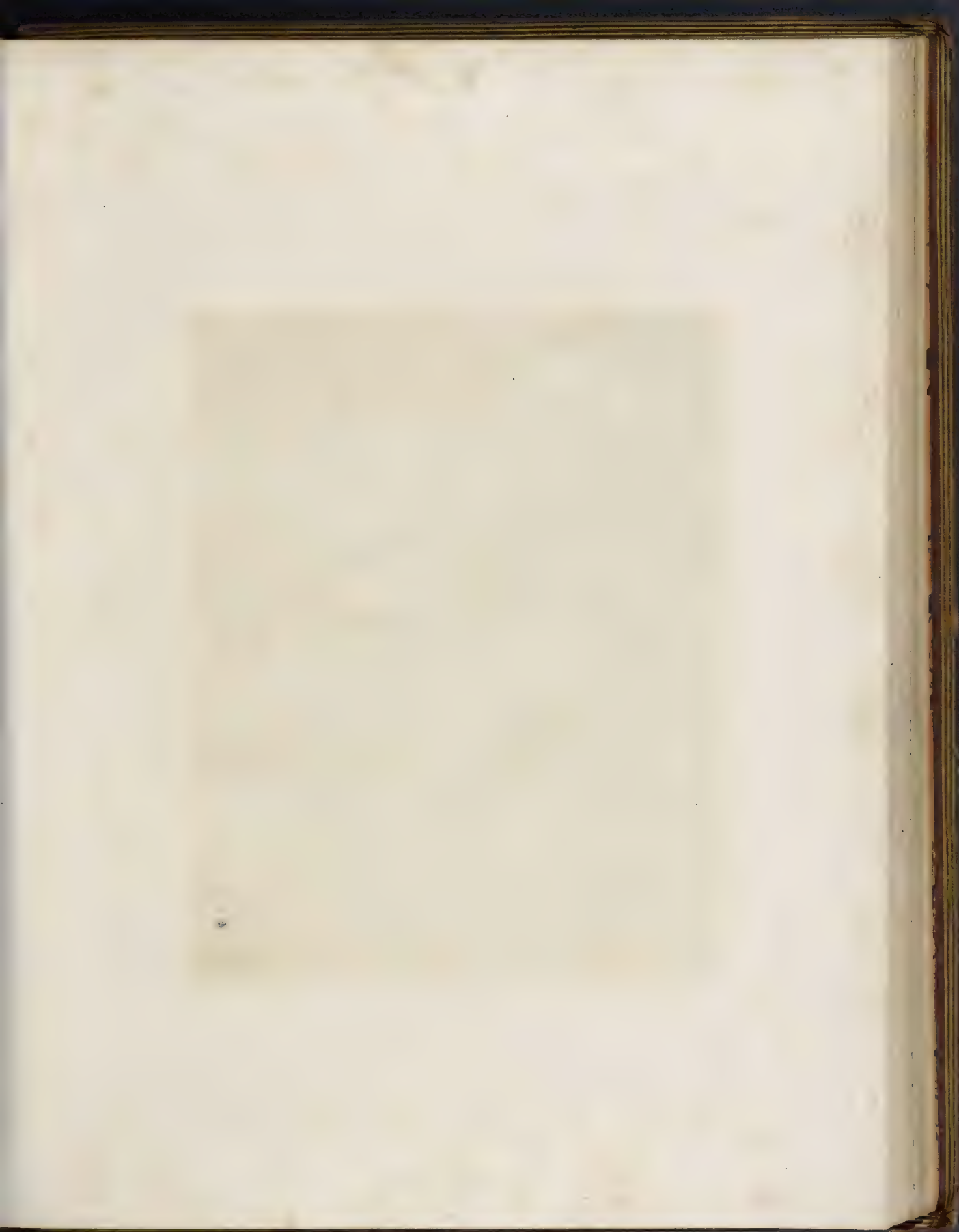
them have lived in obscurity, and died in indigence. To account for this seeming paradox, many reasons may be assigned ;---First, the vast difficulties of art render its higher branches unattainable to nine-tenths of those persons who profess, or pretend to study it : Second, Sir Joshua never having received a well founded education in the principles of painting, was forced to make his own way by the efforts of genius, and unwearied industry : hence all those excellences which he possessed could not be imparted, or taught to another, and what could be taught, he did not sufficiently possess. It is art which the scholar is to learn, and not genius. Sir Joshua seems to have disdained the rules of art, and generally snatched a grace beyond them. In short we must conclude, that, whatever may be the reason, he was not the master to produce good scholars. Yet, like his predecessor, Kneller, he occasioned imitators, in myriads ; and this proneness to imitation has not yet ceased to infest the country. The young painter, however, who daubs because Sir Joshua daubed, is like the fool who purchased the lamp of Epictetus.

J. N.

To the preceding memoir, from the pen of Sir Joshua's pupil, and an artist of considerable eminence, I am tempted to subjoin the following lines, by the amiable Goldsmith. They constitute a part of his much admired poem—*Retaliation*,—and are at once an honour to the head of the writer, and to the character of the artist. Like the fascinating paintings of Sir Joshua, the writings of Goldsmith will always please, and though often examined, will never seem dull, tame, or insipid.

“ Here REYNOLDS is laid, and, to tell you my mind,
 He has not left a wiser, or better behind :
 His pencil was striking, resistless and grand ;
 His manners were gentle, complying, and bland ;
 Still born to improve us in every part,
 His pencil our faces, his manners our heart :
 To coxcombs averse, yet most civilly steering,
 When they judg'd without skill he was still hard of hearing ;
 When they talk'd of their Raffaelles', Corregios', and stuff,
 He shifted his trumpet¹ and only took snuff.”

¹ Sir Joshua, being rather deaf, used an ear-trumpet. A very fine portrait of himself, in the collection at Streatham, shows a front view of his face with his open hand to his ear.







REMARKS ON THE PICTURE

OF

GARRICK BETWEEN TRAGEDY AND COMEDY:

PAINTED BY

SIR JOSHUA REYNOLDS.

THE painting, from which the annexed print is engraved, is one of those rare, and successful works of art, that must please almost every class of persons. The professed painter, the learned connoisseur, and the common observer, will each be delighted with it: but the first will derive the most complete pleasure, because he alone can justly appreciate its worth and merit. To him it unfolds the most irresistible and undescribable traits of excellence; for it manifests an enlightened mind and a refined taste in the painter. As a work of art it may be said to approximate perfection; its merits are many, its defects few: indeed it would require the full exertion of fastidious criticism to point out any essential fault. In design, composition, colouring, expression, and, above all, identity of personal features, and felicitous adaptation of character and sentiment, it is a performance that amply justifies those elegant lines of Shee's "Rhymes on Art," which apply to Reynolds;

" ----- whose Genius rais'd his country's name,
Refin'd her taste, and led her Arts to fame;
Whose powers unrival'd, Envy's self disarm'd;
Whose pen instructed, and whose pencil charm'd.
Hail, *Star of Art!* by whose instinctive ray
Our boreal lights were kindled into day."

Such is Reynolds' general character; and we shall find it exemplified in the picture now before us. This may be called a poetical portrait, or an historical

allegory: a living character constitutes the subject of the composition, but this is embellished by the fancy of the artist. Thus a real, or a fictitious person is made the hero of an epic poem, but the accomplished writer gives additional interest to his production, by introducing analogous metaphor and appropriate episode. In the higher branches of history a skilful author adopts the same mode to impress facts with additional force and effect. Gibbon, Robertson, and Turner, by the exercise of vivid imaginations, thus illumine the dulness of historical relations, and strew its most dreary paths with the flowers of rhetoric. It is thus indeed that genius exalts and dignifies its productions. In the present instance we have a specimen of genuine portrait, adorned and illustrated by allegoric personages; these, however, are not the often repeated, commonplace, or mythological characters of antiquity: but are novel and appropriate personifications of tragedy and comedy; and of such tragedy and comedy as are the native offspring of the English drama, bearing but a distant affinity to the Thalia and Melpomene of the Greeks. Hence the picture is truly English; and is thereby rendered more eminently interesting to the English critic. As Garrick was the first British actor who introduced nature to the stage, by disclaiming unnatural rant, and by wisely excluding all empty pomp and puerile affectation; so Reynolds was the first English painter that gave mind, character, and elegance to portrait. He was the founder of a grand epoch in the graphic art, as Garrick was in the dramatic; and both attained such distinguished pre-eminence in their respective professions, that although thousands of persons may emulously hope to become their equals, scarcely one will prove the superior of either. Young players and young painters will act wisely by studying these great men; by inquiring minutely and critically into their characters, manners, habits, and pursuits; and it will be found, that though both were blessed with natural genius, with inherent predilections for their respective professions, yet both studied diligently and laboured hard to attain the dearly bought, but invaluable meed of fame. If we revert to the private lives of Reynolds and Garrick, we shall find that their time was neither occupied by trivial amusements, nor mispent in the vulgar sottishness of clubroom-coniviality, much less in the more debased pursuits of boxing, gambling, and sporting. In their hours of relaxation from professional engagements, both sought the company of the learned, the accomplished, and the polite. In "the feast of

reason and flow of soul," each largely participated and indulged; and though their respective pursuits were very dissimilar, yet they had many traits of disposition strictly in unison. Goldsmith's "Retaliation," with several other poems and essays of that age, display a grand constellation of talent in the intellectual hemisphere; and this furnishes us with light to develope the history of those men of learning who exalted the character of the age. Genius begets genius, and talent, by exciting emulation, reproduces itself. The association of Reynolds, Garrick, Burke, Littleton, Johnson, Sterne, Douglas, Cumberland, &c. must have proved interesting and useful to each; and all must have derived advantage from such a combination of intellect. That Reynolds profited materially by it, I think may be fairly inferred from the style and character of his pictures, and from the language and sentiments of his admirable discourses. From such company his mind was progressively expanding, and acquiring vigour for the application of the most useful axioms of philosophy to his art. His professional pursuits, however, gave him one advantage over all his associates; as it procured him free and familiar access to the most accomplished, and most elegant females of the age. By their converse his thoughts and habits must have been softened, meliorated, and polished; for "his manners were gentle, complying, and bland:" from such associations even the barbarian would be civilized, and the churlish clown refined.---To contemplate either individually, or in the aggregate, these ornaments of the past age, even at a great distance, is seductive and delightful. I leave them with regret; for my duty demands me to single out one principal character from this group, and to confine our view to him and to only one of his works.

The "Picture of Garrick between Tragedy and Comedy," was finished previous to 1762, as in that year it was exhibited at the Spring Gardens' room¹. Like an extraordinary meteor, or the shock of an earthquake, this novel production astonished all that saw and felt it. Very far superior to any of the works of Hudson, Hayman, Penny, and others, his contemporaries; its

¹ Persons were admitted, this year, on paying one shilling for a catalogue; which served as a ticket of free admission for the whole period of exhibition, not only to the purchaser, but to any other person with this passport. The receipts at the door were £524. 8s. in spite of such unlimited privilege. In the catalogue was a preface, "presented" by Mr. Reynolds, and probably written by him, though attributed to Dr. Johnson, in the introduction to Edwards' "Anecdotes of Painters." 4to. 1808.

originality, beauty, and fascination, excited the general curiosity and admiration of the metropolitans. The exhibition room was crowded, and the true lovers of the arts exulted at the powerful effect produced by an English artist. The names of Garrick and Reynolds were associated in conversation, and learned critics, as well as fashionable prattlers, thus obtained a theme for judicious animadversion as well as for silly gossiping. Panegyric and profitable employment flowed in upon the artist; but, what was of more importance, an English painting formed the popular subject of discourse and encomium². From a number of literary compliments, I am induced to select one, written by Cumberland, because he had taste to appreciate the player and the painter. In his original epilogue to "The Brothers," a comedy, he asks,

" Who but has seen the celebrated strife,
Where Reynolds calls the canvass into life;
And 'twixt the Tragic, and the Comic muse,
Court'd by both, and dubious where to choose
The immortal actor stands? Here we espy
An awful figure pointing to the sky;
A grave, sublime, commanding form she bears,
And in her zone an unsheath'd dagger wears.

² A plate was engraved from it in mezzotinto, by E. Fisher, in 1762, price 10s. 6d. The print, twenty inches by sixteen, is inscribed "Reddere personæ scit convenientia cuique;" and I trust it will not be thought invidious to remark, that the expression and character of Garrick's face are very unlike the picture. Another plate was engraved by V. Green, and a third by C. Corbet: a fourth, in the present work, it is hoped will be found, on examination, though executed under considerable disadvantages, a more correct translation of the picture than either of the former. Sir Joshua's painting is very difficult to copy; for the expression and colouring of the heads of Garrick and Comedy appear to be rather the effect of magic than of art: the touch and pencilling are both so exquisite, so extraordinary, that they almost defy imitation and elude detection. An undescribable expression pervades these faces: we seek to analyze it, to ascertain its source, and cause; but on scrutinizing the work closely, the eye is confounded, and the imagination perplexed. To Mr. Joseph we are indebted for a very careful, elaborate, and, I believe, as faithful a copy as can be made: and to Mr. Cardon for an engraving, which is honourable to his professional skill.—Soon after Fisher's print was published, it was copied abroad, and thus absurdly inscribed by the French engraver:—"L'homme entre le Vice, et la Vertu;" that is, the *Man between Vice and Virtue*: thus absurdly and stupidly designating beauty, innocence, and fascination as vice: and stiff solemnity as virtue.

On t'other side, with sweet attractive mien,
 The playful muse of Comedy is seen :
 She, with a thousand soft, bewitching smiles,
 Mistress of Love, his yielding heart beguiles."

This painting was purchased by the Earl of Halifax for three hundred guineas, and, after his death, sold to John Julius Angerstein, Esq. for two hundred and fifty guineas. Strange, that a work of so much merit should ever be depreciated in value!! It is now at that gentleman's seat at Blackheath, in Kent.

The composition, and distribution of light and shade of this inestimable picture, may be understood by the annexed print; but its colouring, expression, and many other peculiar beauties, can only be satisfactorily seen, and justly appreciated by a careful examination of the original. These can neither be translated nor transcribed; and an abridgment must be still more inefficient. The last process, however, is the only mode by which we are enabled to convey any representation of it to the world; and when this is executed with skill and taste, accompanied by accurate description, both together are calculated to inform, gratify, and delight all real lovers of the arts.

In *composing* the picture, Reynolds placed the hero, or subject in the centre; with his right arm, and the motion of his body, advancing towards Comedy, who with a fascinating smile, and bewitching air, endeavours to entice him from the gloomy company and solemn haunts of Tragedy. He seems "nothing loth," and may be supposed to have acceded to her invitation, when the dignified goddess of terror and pity clasps him by the arm, and demands a moment's parley. She expatiates on the sublime pre-eminence of her province; and with erect posture, fixed eye, and uplifted hand, pointing to heaven, persuades him to continue her votary, and to seek glorious immortality in her company.

" Stern and erect the buskin'd dame
 In high dramatic wrath appears,
 With energy supports her claim,
 And seems to thunder in his ears."

A Pindaric Ode, addressed to Reynolds, in 1767.

Instead of repulsing the heroine, he evinces an attachment to her, by an inclination of his head and an affable smile. The captivating little syren, however, has superior attractions: her fascinations are more powerful. Her face, character, and expression, combine all that is lovely and enchanting. Playful but modest, seductive but innocent, she appears too captivating, even for the stoicism of man to resist. Thus the same poet describes her.

“ While the inveigling comic fair,
With aspect sly, and artful air,
To draw her favourite to her arms,
Strains every nerve; but, as she strives,
With the sweet attitude contrives
To impart the stronger influence to her charms.”

The position, air, attitude, and expression of the player, are indicative of his professional merits; for Garrick, though impressive and admirable in tragedy, was pre-eminent and unrivalled in comedy. This Sir Joshua saw, as an historian, and has recorded the fact in his own language. He has not related it as a dull chronicler, or precise annalist would have done, but in the manner of a great epic poet. If Homer and Milton have delineated their respective heroes with more circumstantiality of detail, I am persuaded that neither of those great poets has depicted his hero, in any single scene or act, with more energy, grandeur, and philosophical justness. Hence the design may be called poetical, the arrangement dramatic, and the subject historical; whilst the execution is profoundly scientific and exquisitely tasteful. After describing the figures of Comedy and Tragedy, the ode, already referred to, thus proceeds;

“ Betwixt them with distracted mien,
The object of their strife is seen;
His eyes with wild confusion roll;
Mix'd passions, with alternate sway,
In his ambiguous features play,
And speak as yet the undetermin'd soul:

But that half assenting leer,
Obliquely on the little wheedler thrown,
Portends, though check'd with awkward fear,
That soon the apostate will be all her own."

In this short review of the picture, I think, we have seen that the artist has told his story well; placed his figures with judgment, given them appropriate character and expression, and executed the whole with consummate skill and taste. We must not leave the subject here: for, by a further examination, we shall find more excellence, and thereby derive additional pleasure. The *background* and *colouring* next claim our attention, and will also command our admiration. Both are apposite, judicious, harmonious, excellent. The former is adapted to, and accords with the figures and with their attributes. Tragedy is overshadowed, as it were, by an abrupt, rocky, gloomy, cavernous back-ground; whilst Comedy is accompanied by a cheerful, open landscape, a serene sky, and is canopied with light and rich foliage. The hero, in this peculiarity, also participates with both, but has more of the landscape than the rock, and is just emerging from gloom to day, from dulness to gaiety, from the vale of sorrow to the regions "of life, and light, and joy." The *colouring* of this back-ground is strictly in unison with the design, and materially heightens its effect. In the flesh, and drapery of the figures, the most judicious tints, or tones of colour are applied to each; and though some of these are vivid and brilliant, yet the whole is harmonious and splendid. All the hues of the rainbow are centred in this piece; and, like the colours of that atmospheric vision, these are gradated from light to dark, from yellow to blue, from the "blushing morn" of comedy, to the "gloomy eve" of tragedy. Comedy is touched with the gayest colours: yellow, red, and orange, are variously blended and tastefully arranged,---sparkling in the lights, and tranquil in the shades. Iris herself could not be more beautiful in colour, or light and elegant in her draperies. In the vest of Garrick the yellow, of rather darker hue, is continued from the drapery of Comedy, and conducted from his figure into the clouds, through the autumnal tints of the foliage. A cloak, or mantle of sober green is thrown obliquely across his body; and this, by artful management of light and shade, is the connecting link, the combining medium between orange and blue. Tragedy is

clothed in a long, loose robe of the latter colour: but its lightest part is rather of that tint called slate, and the darkest approaches to black. Much more might be said on this profound picture, for it furnishes a theme of unusual and commanding interest. Garrick and Reynolds are reciprocally honoured by it: and, we may correctly say, that *the talents of the painter* have been laudably exerted in producing an original monument to *the genius of the player*. Thus

“ Genius, like Egypt’s monarchs, timely wise,
Constructs his own memorial ere he dies;
Leaves his best image in his works enshrined,
And makes a mausoleum of mankind.”

SHEE.

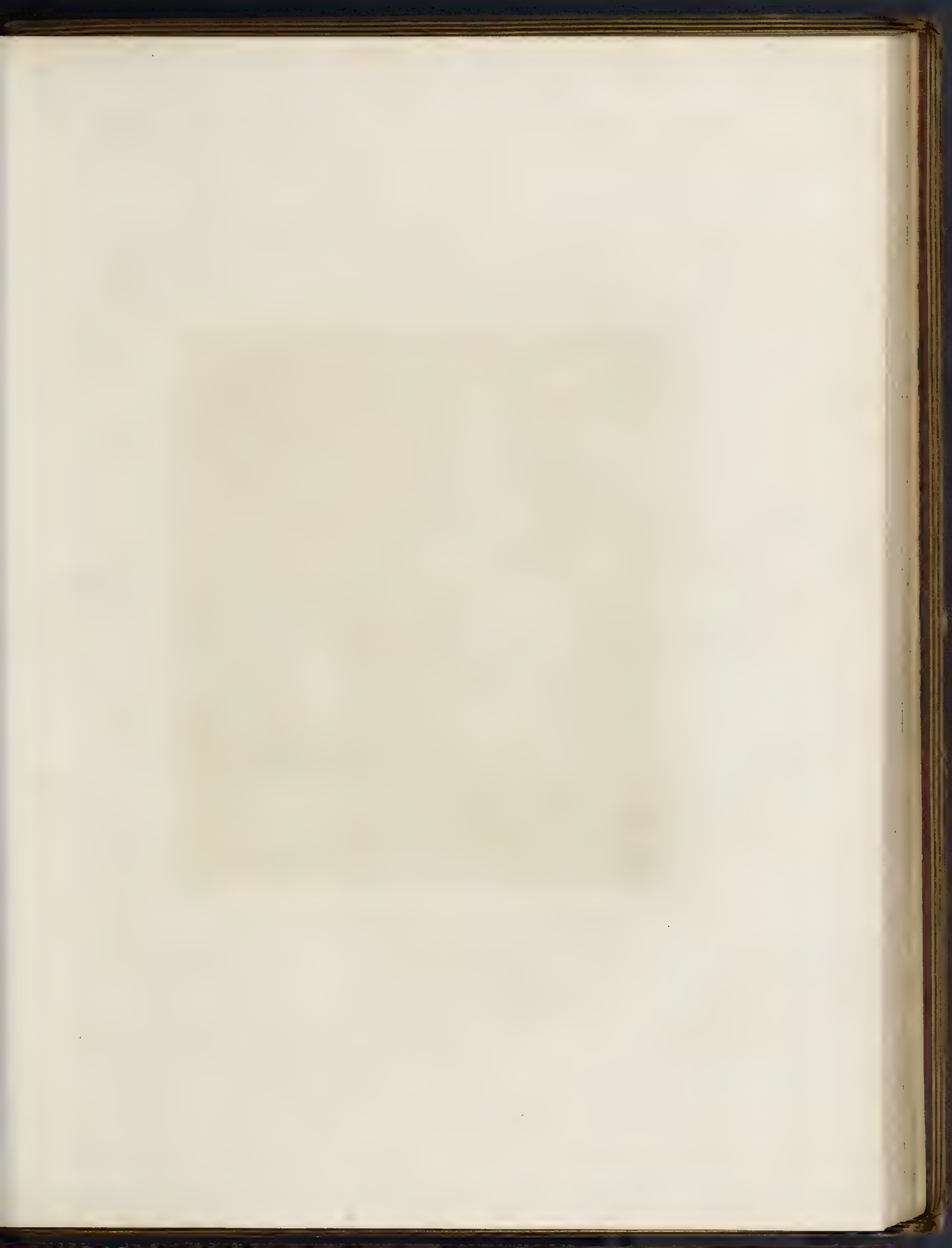
In this imperfect essay I have endeavoured to describe the design, expression, colouring, and character of Sir Joshua’s picture; and I trust that my sentiments and language will be intelligible to all classes of readers. To those who have seen the painting, the remarks may serve to renew past pleasure, and recal its image more forcibly to their minds; whilst such as have not seen it, may, from the print and description, derive some amusement and some knowledge. The liberal critic will forgive me if I have not fully gratified his wishes. I do not profess to instruct the profound connoisseur or the skilful painter: my intention is accomplished, and ambition gratified, if I have comprehended the design and talents of the artist, felt the merit of his picture, and rendered that merit more apparent to the uninitiated observer.

It was my intention to have given a concise memoir of Garrick, or rather an essay on his talents as a player and an author; but I find so much has already been written and published on these subjects, that after perusing three or four volumes I despaired of adducing any novelty of fact or of criticism. If the reader be desirous of studying the history of this great dramatic luminary, and of the stage during his career, he will find ample materials in Davies’ “Life, &c. of Garrick,” two vols. 8vo. 1808; Murphy’s “Life of David Garrick,” two vols. 8vo. 1801; Cumberland’s “Memoirs of himself,” two vols. 8vo. 1807; “The Monthly Review;” and “The Theatrical Review,” 8vo. 1762.

DEC. 25, 1811.

J. B.

END OF THE ESSAY.





Portrait of a woman, seated, holding a bundle of quills. The engraving is signed 'J. G. S. del.' and 'J. G. S. sculp.' in the bottom right corner.



A BRIEF
BIOGRAPHICAL MEMOIR
OF
RICHARD WILSON, ESQ. R.A. PAINTER:

WITH
AN ENGRAVED PORTRAIT BY W. BOND, FROM A PICTURE BY

Antonio Raphael Mengs.

To write a satisfactory memoir of such an artist as Wilson, is an arduous and delicate task, for he was a painter who possessed original and pre-eminent talents: his best works are replete with extraordinary merit: they command our warmest admiration; but it is difficult to describe and define their peculiar and positive characteristics. They are generally grand, and often sublime, in composition; broad and skilful in effects of light and shade; exquisitely harmonious and rich in colour; appropriate and judicious in the arrangement of parts, and adaptation of effect to that arrangement; hence it may be confidently said, that the best landscapes, by this master, are worthy to rank with the most eminent paintings in the world. "Wilson," observes a learned and eloquent professor of painting, "is now numbered with the classics of the art; though little more than the fifth part of a century elapsed since death relieved him from the apathy of *cognoscenti*, the envy of rivals, and the neglect of a tasteless public; for Wilson, whose works will soon command prices as proud as those of Claude, Poussin, or Elzheimer, resembled the last most in his fate, lived and died nearer to indigence than ease, and, as an asylum from the severest events incident to age and decay of powers, was reduced to solicit the librarian's place

in the academy, of which he was one of the brightest ornaments." (FUSELI, in *Pilkinton's Dictionary*: edition 1805, p. 649.) This representation is certainly distressing; but Wilson is not the only man of talent who has suffered from neglect: for many others, after struggling through a life of difficulty and contumely, have had their names emblazoned after death, and their works sought for with avidity, and preserved as valuable treasures. The cause of such events is not always to be ascertained; sometimes it originates in the individual, sometimes in the character of the age, often in deceptive patronage, and occasionally in public indifference. The real cause, however, is not generally recognised: for after a man of eminent abilities is deceased, we are accustomed to examine and admire his works, while we forget or disregard the individual. And if indeed we know that he had many eccentricities and weaknesses, or even vices, we are inclined to pass them over with a sigh of pity and of pardon. In early life, Wilson, like Barry, had many wealthy friends and patrons, as will be shown in the sequel; and it may be fairly presumed, that the former as well as the latter forfeited such friendship by some impropriety of conduct. If a man of fortune be disposed to honour an artist or an author with patronage and friendly civilities, he is entitled at least to respect and gratitude in return. This is the general issue of patronage; for men of genius are usually endowed with strong sympathies and good hearts. It is, however, sometimes otherwise, and then many persons suffer for the ingratitude of a few. We have unfortunately heard of one liberal patron of art first imposed on, and then insulted by an infamous caricaturist; and we have known other gentlemen of generous dispositions annoyed by sottishness, and pestered by insolence. The professional man must respect himself in order to be respected.

The life of Wilson is rather barren of incident: for he was not distinguished by the eccentricities of Gainsborough; the elegant suavity and popular manners of Sir Joshua; the disgusting vulgarity of Morland; or the active and speculating disposition of Hogarth: he appears to have devoted his time and thoughts to his profession, and to the company of a *few* friends. He was certainly never in affluence to attract public gaze and sycophancy: nor was he ever, like Barry, reduced to the mortifying condition of having a public subscription raised in his behalf. Wilson, indeed, is chiefly known by, and admired for, his pictures,

and these are more honorary than any marble memorials, which either private friendship, or public award, might cause to be erected to his memory.

RICHARD WILSON, son of the Rev. John Wilson, was a native of North Wales, but the place of his birth is not publicly recorded. His father was rector of Pineges, in Montgomeryshire, at the time of our painter's birth, August the 1st, 1714: but the divine was soon afterwards advanced to the living of Mold, in Flintshire. Of young Wilson's early studies, habits, and pursuits, no particulars have been related. It is asserted by a writer, (probably one of Wilson's pupils,) in the European Magazine for June, 1790, that "he received from his father an excellent classical education, in the course of which he showed numberless instances of his prevailing love of the arts of design." To gratify this juvenile partiality, and place it in the best sphere for emulation and action, young Wilson was sent to London, in 1729, and placed under the tuition of T. Wright: a man who assumed the title of an artist, but whose works are unknown, and his name, perhaps, would have been equally unknown and disregarded, but from the fame of his pupil. In this situation Wilson remained six years, and then commenced the profession of *portrait painting*. Among his early works, in this class, were portraits of the Prince of Wales, afterwards George III. and his brother, the Duke of York. These were executed for Dr. Hayter, bishop of Norwich, then tutor to the princes. Another portrait of the former prince, by Wilson, was engraved in mezzotinto, by Faber. It is presumed that portrait painting was not congenial to our artist's taste, or that he was not much encouraged, for we scarcely ever hear of any pictures by him in this branch of art. Mr. Lock, of Norbury Park, who is distinguished for refined taste and scientific knowledge, informs me that Wilson's portrait of the late Mr. Lock is creditable to his talents. It was painted at Venice, soon after Wilson left England, probably in the year 1749; and the interviews thereby occasioned between the sitter and artist, laid the foundation of a friendship and patronage which must have proved highly advantageous to the young painter. It was at Venice that Wilson made his first essays in landscape: a small picture of which being seen by Zuccarelli, obtained the praise of that artist, who is said to have advised him to pursue this line of the art exclusively. The advice appears to have produced its desired and proper effect on the mind of the English painter,

for we hear no more of portraits by him; instead of which, he eagerly pursued his studies in another department of the profession. The broad and diversified face of nature now claimed all his attention and all his faculties. In the company of Mr. Lock he travelled slowly from Venice to Rome, and made numerous sketches and studies in the progress of that journey. These are carefully preserved, and justly valued by the present possessor of Norbury Park. Wilson is said to have remained some time at Rome, without notice or employment; but at length his talents were recognised and highly complimented by two foreign artists. Vernet and Mengs, both then in repute, were so much delighted with Wilson's landscapes, and manifested on this occasion so much liberality and good taste, that each voluntarily offered to exchange a picture with the English artist. The proposal was too flattering to be refused: and for a landscape by the French painter, and a portrait¹ by the Bohemian, Wilson presented two pictures in his own original style of composition and colouring. The peculiarity of these circumstances redounds to the honour of all parties. Wilson was thus introduced to public notice under the most favourable auspices, and whilst his own bosom must have glowed with delightful sensations of gratitude and emulation, his new friends could not fail to derive from the event much heartfelt pleasure. He remained some years at Rome, where he prosecuted his studies with enthusiasm, and produced many pictures of distinguished merit. Among the illustrious patrons he then obtained was the late Earl of Dartmouth, who invited Wilson to accompany him on a tour to Naples. Many sketches and drawings made at the latter place, and in the progress of their journey, are in the possession of the present Earl of Dartmouth, who has also two landscapes by the same artist. One of these, a distant view of Rome, has been engraved by Mr. Middiman, in a masterly style, and is published in Forster's "British Gallery of Engravings." In the year 1755 he returned to London, and occupied apartments over the north piazza of Covent Garden, where he continued some time, and painted

¹ This was a half length of Wilson himself; and was considered not only a good portrait, but a picture of much merit. It is coloured with spirit, vigour, and harmony; and has been admirably copied by Mr. Taylor, under the inspection of Wilson. From this copy the annexed print is engraved. The original, in the possession of Sir Watkin W. Wynne, at Wynnstay, could not be conveniently and safely conveyed to London.

many pictures. During his stay in Rome, he was commissioned by the late Duke of Bridgewater to paint a landscape, with figures illustrative of the story of Niobe². After the picture was finished, the duke employed Platio da Constanza to alter, or repaint the figures. Incensed at this, Wilson commenced another picture of the same size and subject, and brought it to England. In the year 1760 he displayed this picture in the first exhibition: and it was purchased by William, Duke of Cumberland. Woollett was immediately engaged to engrave a plate from it in his best style. This was published in 1761: and so skilful and tasteful was its execution, that Mr. Boydell, instead of paying the stipulated sum of fifty guineas, gave the engraver one hundred. The same worthy civic publisher had also agreed with Woollett to engrave a plate from Wilson's picture of Phaeton, for sixty guineas: but on the completion of the work he again doubled the original sum. Such anecdotes are worthy to be recorded, for they are honourable testimonies of generosity in the tradesman, and of talent in the artist. Wilson had now obtained deserved celebrity; and he appears to have painted many of his best landscapes about this time. Among his most noted works the following are known to almost every artist and amateur, from the prints that have been engraved after them:---1. *The Lake of Nemi*; or, *Speculum Dianæ*: 2. *Phaeton*: 3. *View of Rome*, from the Villa Madama: 4. *View of the Campagna of Rome*: 5. *Fall of the Niagara*: 6. *Apollo and the Seasons*: 7. *Meleager and Atalanta*, the figures in which were

² This is in the gallery of the Marquis of Stafford: he painted three or more different pictures of the same subject; a second is in the possession of Sir George Beaumont; and a third was sold at the late Hon. Charles Greville's sale, in Paddington. It was one of these pictures that provoked the censure of Sir Joshua Reynolds: who properly pronounces it "idle affectation and boyish folly" to introduce mythological stories into English landscapes. "Wilson," observes this profound artist and critic, "has been guilty, like many of his predecessors, of introducing gods, goddesses, and ideal beings, into scenes which were by no means prepared to receive such personages. In consequence of this mistake, in a very admirable picture of a storm, which I have seen of his hand, many figures are introduced in the fore-ground, some in apparent distress, and some struck dead, as a spectator would naturally suppose, by the lightning; had not the painter injudiciously, as I think, rather chosen that their death should be imputed to a little Apollo, who appears in the sky with his bent bow, and that those figures should be considered as the children of Niobe." (Discourse XIV.) The Niobe, in Sir George Beaumont's possession, has been skilfully engraved by Samuel Smith, in 1792; the figures in which are admirably executed by William Sharp.

by Mortimer: 8. *Solitude*: 9. *Cicero at his Villa*: 10. *Celadon and Amelia*: and 11. *Ceyx and Alcyone*³. Besides these, he produced many other landscapes of acknowledged merit; from some of which, and from all the preceding, Woollett, Pouncy, Rooker, Byrne, and Mason, have produced exquisite and interesting engravings. In this respect, indeed, Wilson was singularly fortunate; for few painters have ever had their works so successfully and skilfully translated by engravers. In the best prints of Woollett and Rooker we are enabled to see all the proportions, features, character, and chiaro-scuro of the original artist; but reduced as in a camera-obscura, and deprived of colours.

Wilson was one of the original members of the Royal Academy; and after the death of Hayman, in 1776, was appointed to be librarian of that institution. Soon afterwards he retired to Wales, for the benefit of his health: for this was greatly impaired by drinking. Among his native mountains he lingered a short time, and died there in May, 1782. His fate, and that of George Morland, (not that the former was ever so debased as the latter by intemperance,) should be occasionally brought before the notice of the young student, to show the value and importance of sobriety, prudence, and regularity of conduct: without these, a man of talents (however transcendent these are,) cannot be worthy of patronage, or fit to associate with men of wealth, taste, and integrity. For

“ *Worth makes the man, the want of it the fellow.*”

The professional productions of Wilson will be best understood and appreciated if brought into systematic arrangement, and reviewed in classes. Under

³ As these pictures have been extensively known by means of beautiful and valuable prints, I subjoin a list of the engravers' names, and of the dates of publication, with references to the numbers above; for some of these engravers are entitled to participate in the fame of the painter;—1. by Wood, 1764:—2. by Woollett, 1763:—3 and 4. by William Byrne, 1765:—5. by the same engraver, 1774:—6 and 7. by Woollett and Pouncy, 1777:—8 and 9. by Woollett and Ellis, 1778:—10. by Browne and Woollett, 1776:—and 11. by the latter engraver, 1769.

Besides these prints, the following were published after Wilson: twelve Views in Rome, &c. etched by Rooker, Farington, Gandon, Hodges, &c. also six Views in Wales, by Mason, Byrne, and Rooker. The latter six may be considered the most interesting set of topographical prints ever published in this country. Impressions of these, and of many other plates after Wilson, may be procured of Boydell and Co. London; and of Mrs. Woollett.

the four following heads, I believe, that all his works (excepting portraits) will be included: 1. Sketches, studies, and drawings: 2. Topographical views of English scenery: 3. Italian and other foreign views: 4. Landscapes, with figures allusive to poetical and mythological stories. In each and all of these different species, Wilson produced, and has left behind him a great number and variety. All are valuable and interesting, because all are the productions of genius; and however slight, or however crude, they will certainly excite pleasure and admiration in kindred minds. It would not be very difficult to trace the progress of his studies, and the rise and decline of his talents, by referring to, and analyzing his principal works. Many of these are now carefully treasured by noblemen and gentlemen, who are qualified to feel and appreciate their merits⁴; but though this task would afford me infinite pleasure, it would require a much more extended disquisition than I can properly admit into the present work.

From the preceding list it will be seen that Wilson, like other landscape painters, occasionally delineated views of certain places, and I do not conceive that he is thereby depreciated in the estimation of the impartial critic: yet we have been told that landscape painting is the lowest branch of the Fine Arts, and that those who practise it are little better than "topographers and map-makers." Thus a whole class has been stigmatized for the insipidity, or tasteless puerility of a few of its members. It is thus that prejudice is created, and young minds deceived by false or unfair representations. A professor of a liberal art should inculcate maxims of liberality as well as science: for without the former the latter can never be substantially effective. Let us for a moment consider this subject, for it is intimately connected with the works of Wilson. It will not be very difficult to prove that many of his pictures, which are strictly "topographical," are replete with merit, and are now fully appreciated and

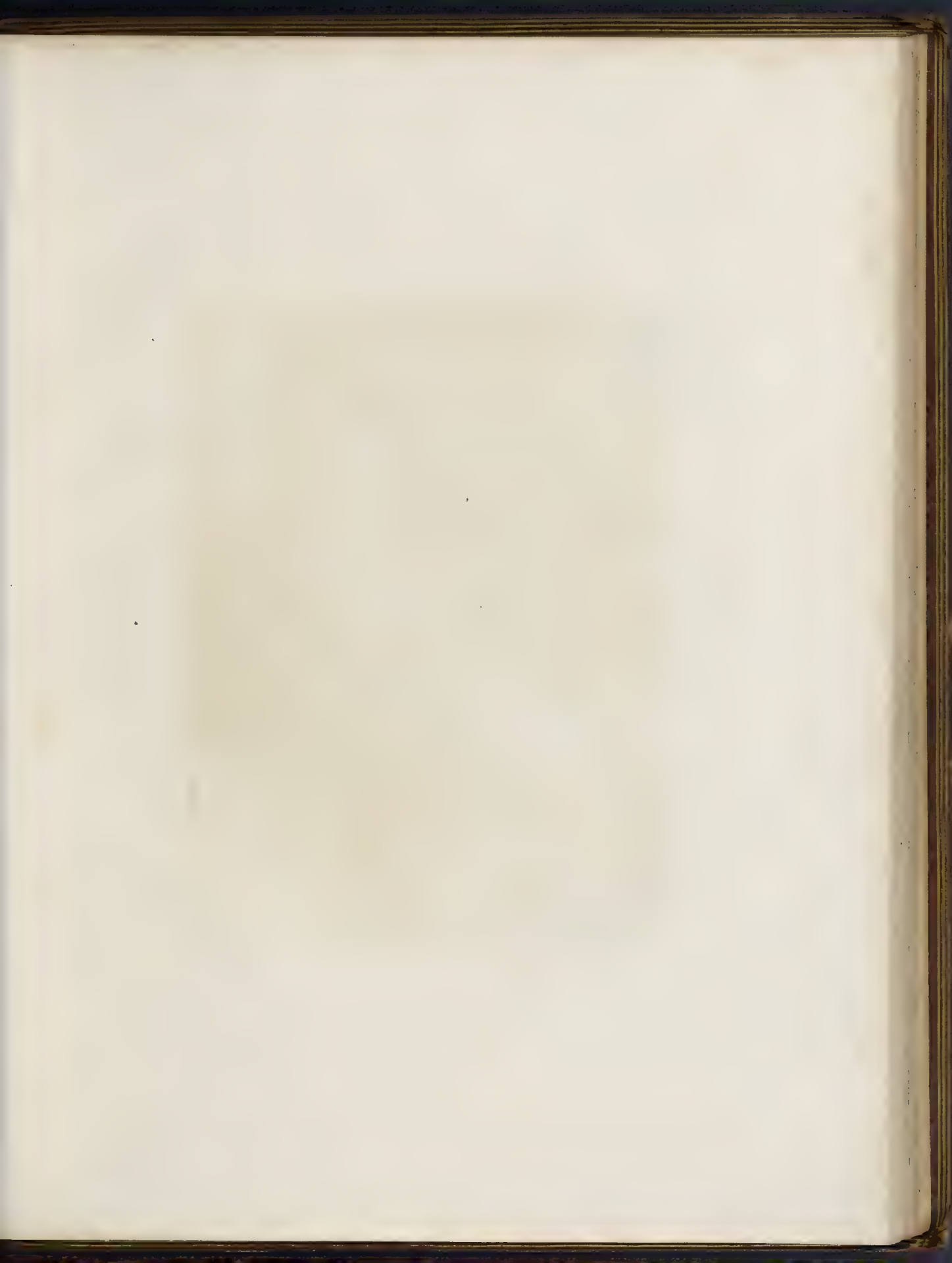
⁴ W. Leader, Esq. of Putney, I believe has the largest collection; and the choice is honourable to his taste: Mr. Cooper, of Gower Street, has three; Mr. P. Hoare has a very singular and fine view of a country public house, sun set; Mr. Oakley, of Tavistock Place, has two, in the best style and time of the artist. The picture of the Lake of Nemi is at Stourhead:—Mr. Roberts, of Lamb's Conduit Street, London, has the picture of Solitude, and two or three smaller landscapes: Mr. Turner, R. A. has two: and Charles Oldfield Bowles, Esq. of North Aston, Oxfordshire, has a collection of Wilson's sketches.

valued by the impartial connoisseur. Some of Claude's, Gasper Poussins, and Ruysdael's, are representations of particular scenes, and are certainly not the less interesting or valuable from that circumstance: for truth is preferable to falsehood; reality is more valuable than fiction; the works of nature are more worthy of imitation and regard than the inventions of man. Hence a well painted view of a scene which is pleasing for its picturesque arrangement of parts, or interesting from some memorable event with which it is associated in the writings of the historian or the poet, will always be esteemed and admired by the man of true taste. "Far from me, and far from my friends," says Dr. Johnson, "be such frigid philosophy, as may conduct us indifferent and unmoved over any ground which has been dignified by wisdom, bravery, or virtue." And equally far from me be that apathy or torpid stupidity which can view, without emotion, a good picture illustrative of such "dignified ground." Excellent painting is calculated to produce intellectual pleasure, and to excite emotions and associations of an exalted and philanthropic nature.

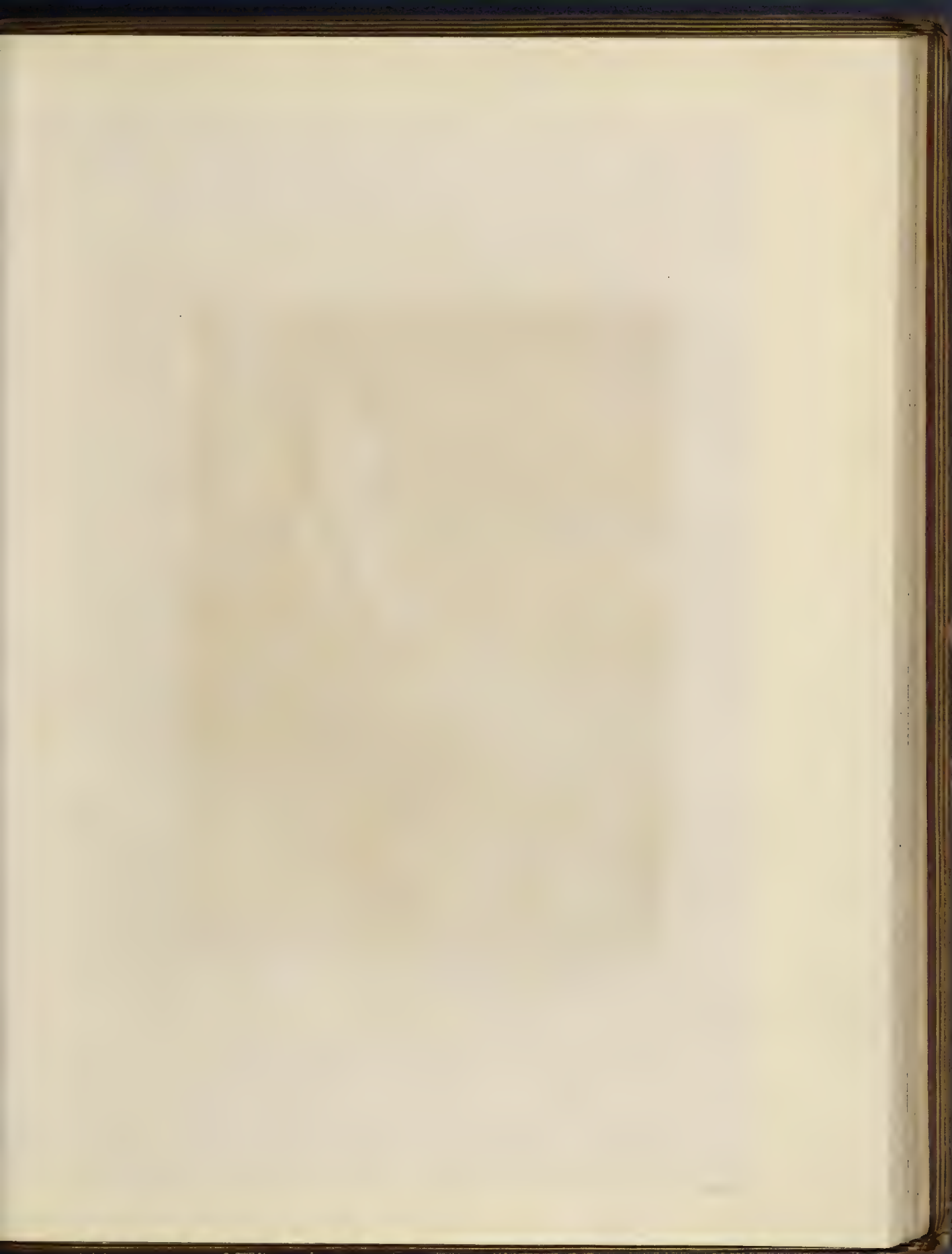
From the landscapes of Wilson, Gainsborough, Wright, Turner, Calcott, T. and W. Daniel, Girtin, Cousins, Ward, Glover, Arnold; and from many young artists of the present day, various views of places could be easily selected, to prove that in such works there are abundant manifestations of taste and talent. The tame and tasteless painter who attempts to delineate every commonplace scene that is presented to his view, or copies all objects indiscriminately, is almost beneath the notice of criticism, and is certainly unworthy of approbation; but the artist who, like Wilson and Turner, after having chosen a scene for pictoreal representation, can portray all the local features of that scene, and at the same time embellish them with the most favourable effects of light and shade, sun, mist, cloud and varied colours of the seasons, is entitled to our admiration and praise. It speaks a language to be understood by all persons of every nation and every situation in life; because the scenery of nature is unfolded to all eyes, and he "who runs may read."

JAN. 1812.

J. B.







A

MONUMENTAL STATUE:

DESIGNED AND EXECUTED IN MARBLE

BY

JOHN FLAXMAN, ESQ. R. A.

THE SUBJECT,

“ THY WILL BE DONE;”

OR,

RESIGNATION.

To accomplish a great end by small means, is one of the chief tests and prerogatives of genius. Few and simple as are the materials afforded by a single figure, nearly covered with drapery, the inventive genius of Mr. Flaxman has taken a wider scope than that of the pious expression suggested by the words of the motto, and has expanded the sentiment of *Resignation* into the loftier, comprehensive, and generic character of *Religion*. The delicate and devoutly compressed hands, and general air of the figure, exhibit the pious confidence of *Faith*. A holy *Hope* is displayed in the elevated countenance, “divinely darting upward every wish.” The superior grace of *Charity*, whose capacious bosom glows with the general love of fellow-man, pre-eminently shines in the benignant face, and gentle aspect of the whole form. These prime features of Religion are more forcibly portrayed in the native expression of the figure than they could be by a hundred such extrinsic emblems as the Cross, the Anchor, and naked Children; for they address the sympathetic feelings of the heart, and awaken its best affections by the enchanting

A

representation of elevated piety and moral purity. The drapery is an accessory to these exalted expressions; for it possesses copiousness, simplicity, and sobriety of character, without concealing the general gracefulness of the form. Its undisturbed length of fold harmonizes with, and assists the expression of pious serenity. Little more is seen than a full mantle, which, after covering the head, in the modest form of a hood, falls, in graceful folds, over nearly the whole of the statue. This singleness, united with a plainness wholly divested of ornament, aids the purity of mental expression. Indeed, we recognize throughout this figure the purity and perfections of a Saint; of a mind in the consecrated hour of devotion, absorbed in divine contemplation. As contrast and sudden variation would have lessened the requisite delicacy of expression, the figure and drapery present a gentle undulation of lines, the result of which is Grace. The forms elegantly diverge from a centre like the curved radii of a circle, producing harmony throughout. This was a favourite principle of the Greek Sculptors. The characteristic amplitude of the folds is prevented from degenerating into a paucity of shapes by the intermixture of some smaller and more delicate forms. In fine, science, judgment, and taste have united their best powers in the production of beauty, grace, harmony, and elevated expression; the heart owns their soft enchantment, and is soothed into complacency by the celestial mien of this daughter of Genius and of Heaven. Innocence and pious Hope have tranquillized the features, and composed the limbs to a graceful and pious serenity of attitude. The world is forgotten; the senses are at rest; the rapt thought has stretched beyond the sublunary limit, penetrated the wide expanse of Creation into the beatific regions, and, before the celestial throne, holds audience with the Deity.

R. H.





THE GREEK GODS
Athena, Venus, Cupid, and Adonis



THE
EXPIATION OF ORESTES.

PAINTED BY
RICHARD WESTALL, ESQ. R. A.

FOR
THOMAS HOPE, ESQ.

ORESTES, the hero of the history, or subject delineated in this picture, was the son of Agamemnon and Clytemnestra. In the theatre at Athens, his story was frequently and variously represented; but always in a manner calculated to excite the most powerful emotions of the soul. The occurrences of his life were chequered with singular vicissitudes, and he was often placed in very perilous situations. Hence the dramas of "Agamemnon;" the "Choëphoræ;" and the "Eumenides;" of Æschylus: the "Electra," of Sophocles: and the "Electra;" the "Orestes;" and the "Iphigenia in Tauris," of Euripides, all allusive to this Grecian prince, were highly interesting, and peculiarly adapted to rouse the energies and passions of an Athenian audience. Whilst these dramatic poems portrayed and described the most destructive passions, they inculcated lessons of the sublimest virtues. They also served to perpetuate many of those dreadful acts of vengeance that succeeded each other in the unhappy family of Agamemnon. Persons and events thus rendered popular by the poets, would consequently engage the attention, and call into exercise the talents of the artists. As the latter abounded in Greece, we may fairly infer, that several of them made designs from the adventures of Orestes. Though the records of history have not transmitted, to our times, the names of many, yet it is well authenticated that Theodorus, and Theon, also Timomachus the Byzantine, who lived in the time of Cæsar the dictator, all painted pictures from the life of Orestes. On the Greek vases, which have been published by Sir William

Hamilton, and by Tischbien from Sir William's collection, are several subjects taken from the exploits of the same Grecian hero.

The picture now under consideration is principally composed from a delineation on a large Greek vase¹, in the possession of Thomas Hope, Esq. On this the artist has displayed Apollo, Minerva, Orestes, two heads of human figures, and two of the furies: the latter are represented with wings². The English painter, in forming his picture from these materials, has arranged, drawn, and composed them, as seemed most agreeable to his own fancy; and the annexed engraving will display with what skill and discrimination he has acquitted himself. Orestes is shewn in the foreground of the picture, kneeling on a cushion: with his right arm extended, he presents the spear, with which he murdered his mother, to the expiatory flame, beneath the sacred altar. Whilst Minerva is watching his actions, Apollo is protecting him from the “*μυῖπδες ἐγχεῖσαι κόρες*,” or enraged dogs of his mother, as the furies are emphatically termed by Æschylus. The scene is the Temple of Apollo, at Delphi. Over the altar is seen the sacred laurel, which is often noticed by Æschylus³, Aristophanes⁴, Lucretius⁵, and Lucan⁶.

The subject thus represented, as well as that on the Greek vase, is not strictly conformable to the dramatic poems here alluded to, or to any other Greek writings which have descended to us. But the ancient artist seems to have concentrated in one picture different circumstances relating to the expiation, and acquittal of Orestes. The action approaches the nearest to that exhibited in the *Eumenides* of Æschylus, where Orestes is described as a suppliant in the temple of Apollo at Delphi.

J. L. B.

¹ An engraving of this vase is published in M. Millin's *Monumens. Antiq.* inedit. T. 1. p. 203. wherein the author has also given a prolix dissertation on the subject.

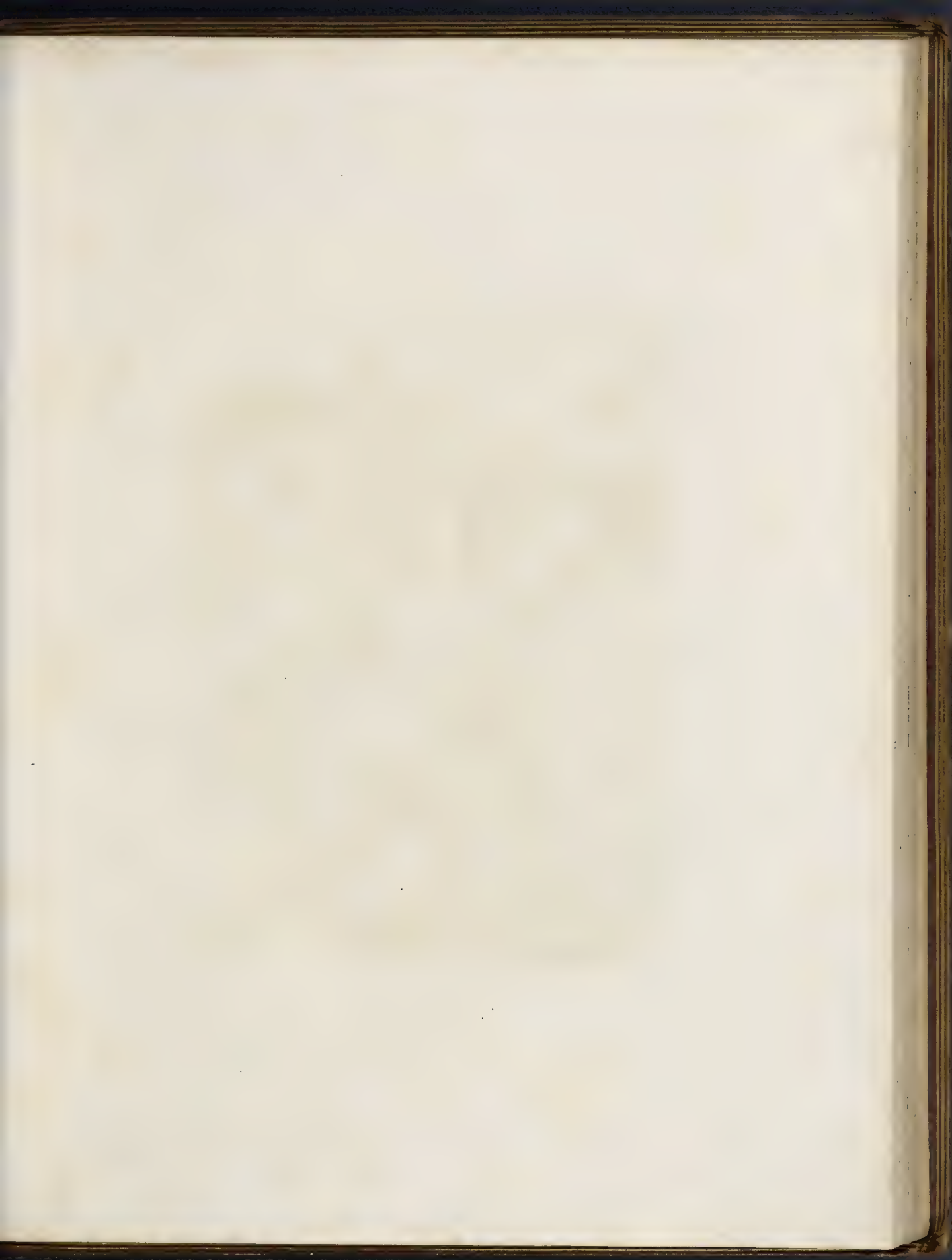
² The number of furies that followed Orestes, and constituted the tragic chorus, on the Athenian stage, was fifty at the time of Æschylus; but the terror these excited among the spectators, occasioned a law to be passed to abridge the number. On Mr. Hope's vase, and on another in Sir William Hamilton's collection, two only are shewn. A marble in the *Museo Pio Clementino*, presents four. In the picture now under notice, the artist has introduced only one, which he probably considers as the Coryphæus, or representative of the whole chorus. This fury is furnished with wings, in imitation of those displayed on Mr. Hope's vase; and Millin remarks, that this “is the only monument, hitherto known, that represents the furies with wings.” (*Mon. Antiq.* inedit. T. 1. p. 287.)

³ *Eumenides*, v. 39.

⁴ *Plutus*, v. 213.

⁵ *lib.* 5.

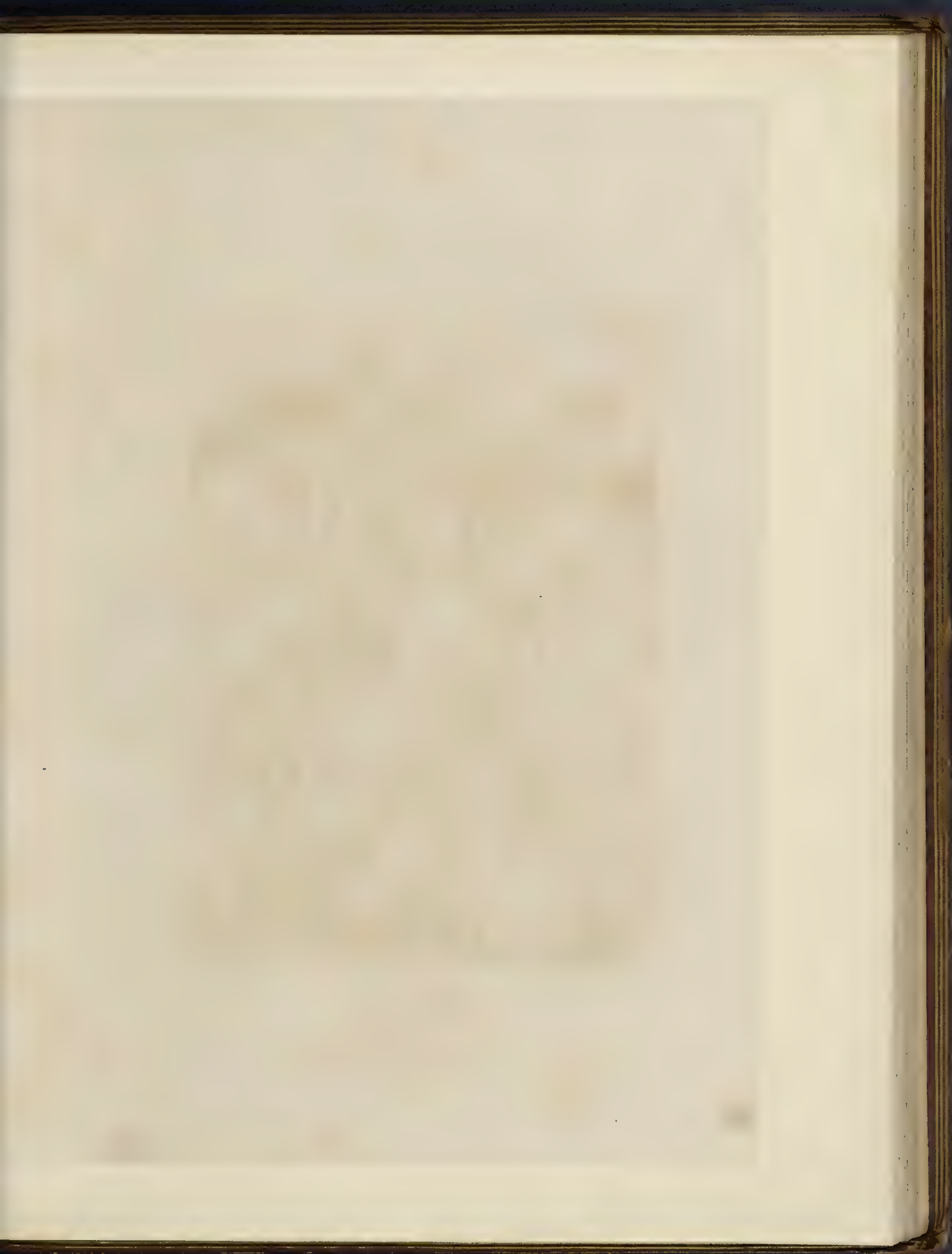
⁶ *Pharsalia*, l. 5. v. 155.





AN ALLEGORY OF LOVE

BY J. M. W. TURNER



A

MONUMENTAL ALTO-RELIEVO:

DESIGNED, AND EXECUTED IN MARBLE,

BY

JOHN FLAXMAN, ESQ. R. A.

THE SUBJECT,

“ THY KINGDOM COME.”

REGARDING the Fine Arts as objects of Commerce, the patriotic Statesman and enlightened Amateur will consider it a duty to cultivate them for the industry and wealth which they are calculated to engender: but estimating them by the higher scale of intellect, they will more duly appreciate their value, and promote their advancement as fertile sources of rational pleasure and mental refinement. Even where no lesson of knowledge or virtue is conveyed by the artist, a peculiar delight is often derived from the bland and harmonious arrangement of colour, light and shade, and by a select and graceful disposure of form. By means of the latter, and most valuable element of art, Mr. Flaxman's genius, like the mid-day sun shining on a waste, can confer pleasure in a representation of the simplest objects; but it is only employed worthy of its powers when exercised on an elevated subject, like that before us, in which the dignity and happy destination of man is designated from one of the pious wishes breathed in the comprehensive prayer of the great author of christianity.

Grouping.---The Sculptor's judgment in grouping is here so conspicuous, that we can hardly conceive an alteration of a single member of the piece that would not injure the general effect. Thus to combine a number of figures, so as to be not only pleasing but unexceptionable, manifests an accomplished

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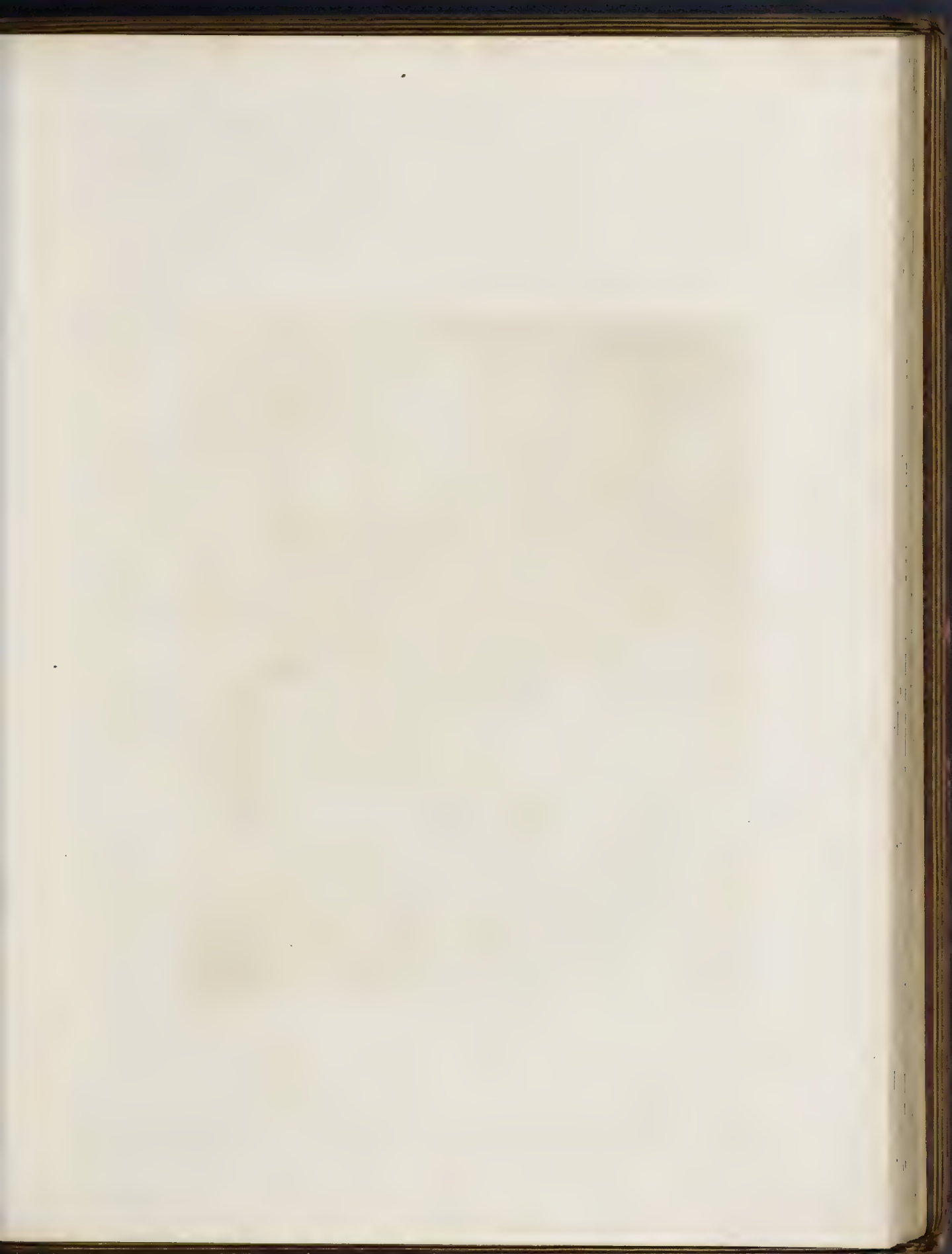
judgment, and is of more difficult attainment in statuary than in painting, as the latter has the power of concealing in shade what would be unpleasantly obtrusive in light. The space which the figures occupy is full without being crowded. There is no insipid vacuity, or unsightly accumulation of objects; no harsh, angular opposition, or monotonous distribution of parts. They so gracefully accord with, or gently vary from, each other, that in whatever way we contemplate the individual or collective grouping, we shall be pleased with its beauty and satisfied with its propriety.

Expression.---Anticipating that great "day of consummation,"---that momentous period in which the "Kingdom of God" shall come to the virtuous,---a female Saint is represented with her offspring on their passage to the heavenly region, borne up by celestial delegates. Her uplifted head and arms, and eager attitude, denote her pious exultation at the happy event of having, for ever, past the bounds of mortality, sorrow, and guilt, and at entering the realms of unfading bliss. The felicity of the blessed, and the eternal sunshine of heaven, already appear to animate the faces and forms of the saintly travellers as they approach the sacred portal of paradise, and begin to inhale the atmosphere of immortal youth and happiness. Having burst the bars of death, they already hail their translation to the skies.

R. H.

The above described Alto-Relievo, with the two other specimens of Sculpture illustrating the passages of "*Deliver us from Evil*," and "*Thy will be done*," are placed in Micheldever Church, Hampshire, and constitute a sculptured memorial, which the late Sir Francis Baring caused to be executed in memory of a beloved and amiable wife. Unlike the generality of monuments, this consists of three distinct and detached subjects: a statue of the size of life, and two tablets with figures in alto-relievo, of half that size. The first is placed beneath a pointed arch, and the tablets are inserted in the wall, to the right and left of the figure. The whole is executed in fine statuary marble, and is calculated to perpetuate the memory of the deceased, the affection and liberality of the worthy baronet, and the talents of the artist. The *effect* which the whole is calculated to produce is of the most impressive, serious, and solemn tendency. Whilst the susceptible heart readily yields homage to the sentiment here so forcibly expressed, the scientific head applauds the art and congratulates the artist.

J. B.







TITANIA, PUCK, THE CHANGELING, ETC.

FROM SHAKESPEARE'S PLAY OF

"A MIDSUMMER NIGHT'S DREAM."

PAINTED BY

GEORGE ROMNEY, ESQ.

IN THE POSSESSION OF

Sir John Fleming Leicester, Bart.

THAT "A Midsummer Night's Dream," one of the most poetical productions of Shakespeare's dramatic muse, should have arrested the attention, and become one of the greatest favourites of Romney's poetical pencil, is not at all surprising. Besides two or three pictures, which that artist produced, he has left several hundreds of sketches and studies illustrative of various scenes and incidents in this fascinating drama. These are principally of the subject now under consideration, and are in different stages of advancement: in some the general form of the composition being scarcely discernible, whilst in others, not only the drawing of the figures, but the intended effect of light and shade is clearly denoted. Less solicitous to adhere, with scrupulous fidelity, to his author, than to produce a work which should comprehend all the beauties of his own art, it frequently happened that Romney united in himself the invention of the poet with that which is the peculiar attribute of the painter. Of this remark the picture of "Titania, Puck, and the Changeling," affords an elucidation. It has not been painted from any single scene of "A Midsummer Night's Dream;" but is the result of a profound consideration of the whole play, and is a select assemblage of those images which, in the artist's judgment, could be combined by his art with the happiest effect.

This picture is assuredly one of the most beautiful little works of the English School. Titania, her protégé, and Puck, are represented as sporting

“ on the beached margent of the sea;”

while the Elves, who

“ ----- serve the fairy queen,

“ To dew her orbs upon the green,”

are grouped at a respectful distance, and in the most fanciful manner, in the back-ground. This composition is very simple, the parts being large, and few in number; the colouring is extremely warm, and brilliant; but the chief excellence of the picture, and that which instantaneously enchants the spectator, is the *expression*. Mr. Romney, although perfectly capable (as he has sufficiently evinced) of characterizing the severer passions, delighted in depicting the tender and inspiring. His pencil never seemed so successfully engaged,----so completely to luxuriate,----as when it was portraying a beautiful female countenance, “ full of life, and light, and joy;” and the head of Titania is a delicious proof of the painter's unrivalled skill in this respect. The waggery of

“ ----- that shrewd and knavish sprite

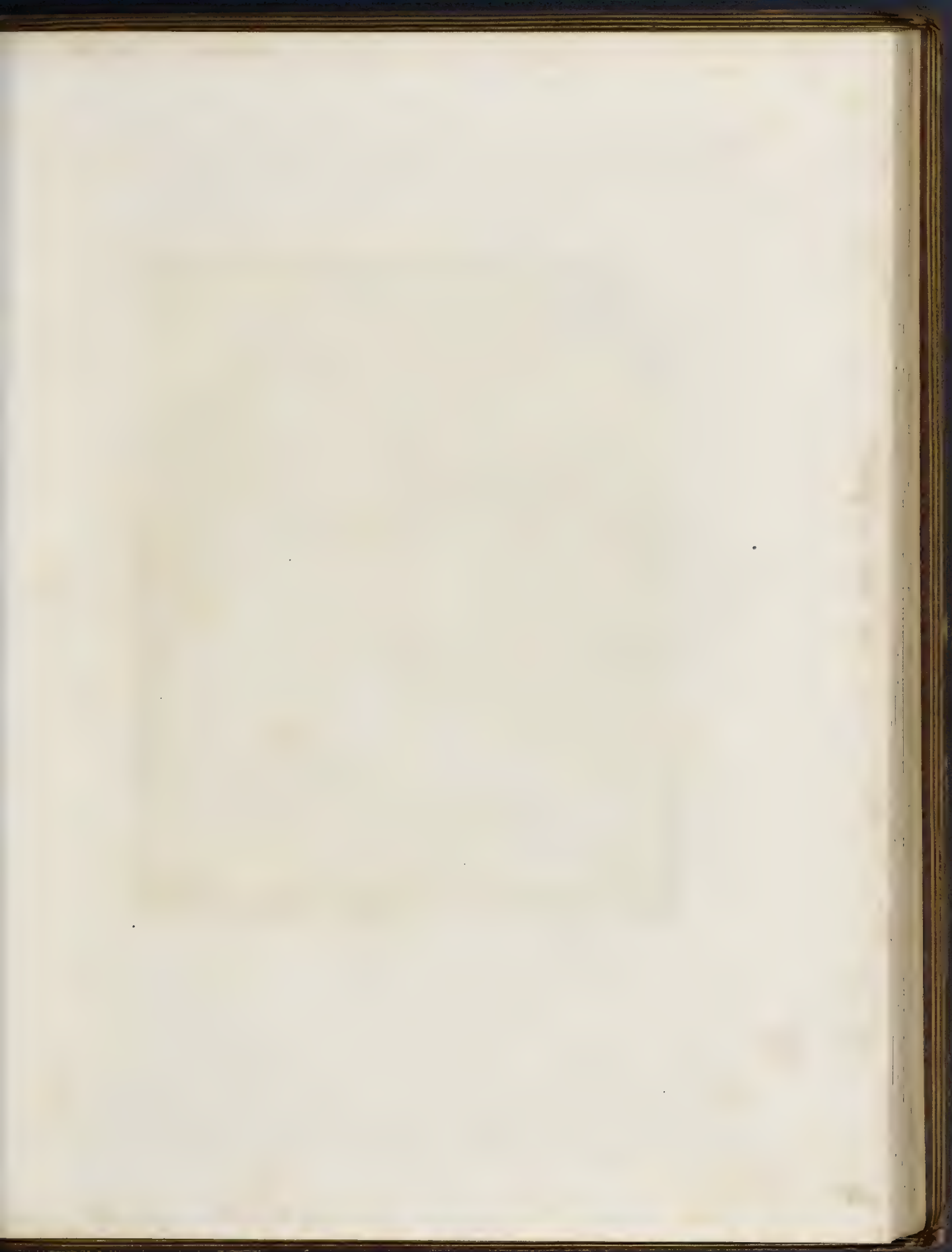
“ Call'd Robin Goodfellow,”

is also admirably displayed, employed as he is, in playfully attaching a flowery fetter to the

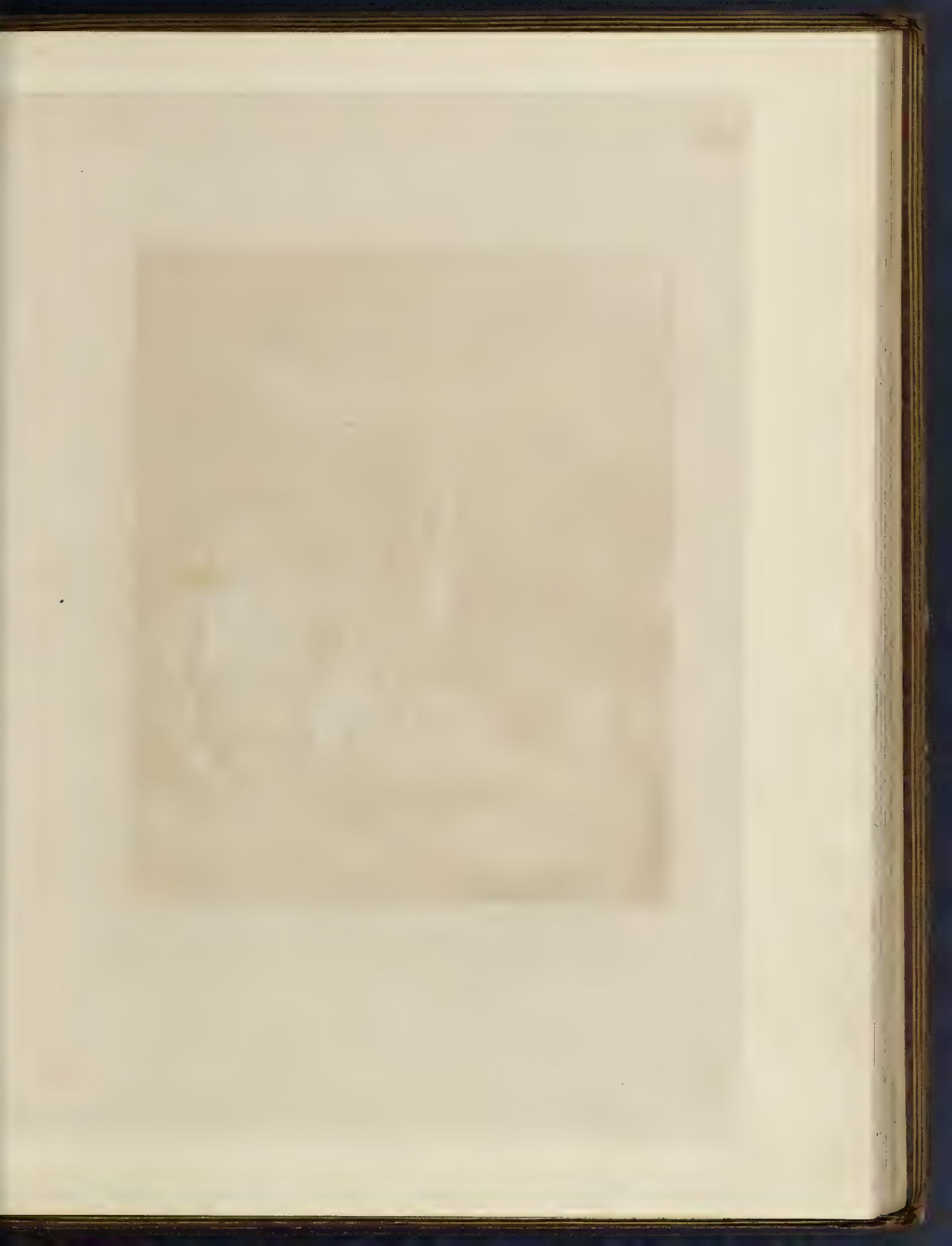
“ ----- lovely boy, stolen from an Indian king.”

There is a marked propriety in the introduction, among the Elves, of a female figure bearing away an infant, and thus illustrating a main incident on which the drama of “A Midsummer Night's Dream” is founded. These elfish personages are placed in the many coloured beams of the rainbow.

W. H. W.







A

MONUMENTAL GROUP:

DESIGNED, AND EXECUTED IN MARBLE,

BY

JOSEPH NOLLEKENS, ESQ. R. A.

THE liberal Arts are employed most suitably to their dignity when engaged in the inculcation of some leading principle of morality or religion: Statuary is more particularly adapted to this important purpose, because from the simplicity and sobriety of its nature it admits of nothing that is familiar, or that has a mean tendency. The sculptured Memorial represented by the annexed print is amongst the first of these elevated subjects. It is executed in a style adequate to its importance, and has stamped a character on the talents of Mr. Nollekens that makes the admirers of genius regret that he is engaged in little else besides the portraiture of his Art. The inestimable advantages resulting from a well-spent life, when the soul is about to make its terrestrial exit, is here displayed in the dignified calmness of a dying saint, to whose sight, from which earthly scenes are passing away, Religion is displaying the world of endless and ineffable happiness. The majesty of virtue here shines most conspicuously above the boastful importance of worldly grandeur and of shining talents, as that good which alone survives with the soul the wreck of material nature. The Sculptor has admirably designated this composure in the air of entire surrender to the influence of Religion which pervades the dying frame as it reposes in her arms. He has characterized its languor with equal felicity, and the undulating graces of a beautifully proportioned form. The tenderness of maternal attachment is pleasingly denoted by the parent's hand which gently reclines on the bosom of

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her infant; but this attachment does not dissipate her attention to Religion. Perhaps a little more breadth would have conferred a still greater portion of grace and importance on the drapery, the elegant amplitude of which---an amplitude so appropriate to the maternal delicacy and sanctity of the wearer,---still exhibits the general gracefulness of the limbs it covers. Religion is justly personified by a beautiful young female in matronly drapery. Her youth denotes the graces, the cheerfulness, and active influence of true Religion; her matronly dress, the sobriety and purity of her character. The judicious Artist has avoided the introduction of any emblem of a particular faith, as the Divine and beneficent Parent of all men accepts the sincere homage of adoration and virtue from all his children. She is lucidly designated by her sober drapery, her soothing assiduity, and the Heaven-ward pointing of her hand. The whole presents a group valuable to the Amateur for its brilliant display of the beauties of Art, and to the Divine and the Moralist for the impressive lesson it inculcates into the heart, of the beauty, the dignity, and everlasting value of Virtue and Religion.

R. H.

MAY, 1811.

The Monument above described is placed in the chancel of the Church at Corby, in the county of Cumberland. On the pedestal is the following inscription, which at once characterizes the virtues of the deceased, and the affection of the surviving:

" INTO THY HANDS I COMMEND MY SPIRIT, FOR THOU HAST REDEEMED ME, O LORD THOU GOD OF TRUTH!"

" MARIA, THE THIRD DAUGHTER OF ANDREW, LORD ARCHER, WAS MARRIED TO HENRY HOWARD ON THE 22D OF NOVEMBER, 1783; DIED, WITH HER INFANT DAUGHTER, ON THE 9TH OF NOVEMBER, 1789, IN THE TWENTY-THIRD YEAR OF HER AGE. THIS TRIBUTE OF SORROW IS PAID TO THE MEMORY OF HER WHO APPROACHED NEAR TO PERFECTION, BY THE AFFLICTED HUSBAND AND SISTERS."





THE WINGED FIGURE, BY J. H. B. 1841.

THE FALLEN FIGURES, BY J. H. B. 1841.

THE WINGED FIGURE, BY J. H. B. 1841.



THE
SIXTH ANGEL, ETC.

FROM
REVELATIONS, Chap. IX. Verses 14, 15.

PAINTED BY
HENRY HOWARD, ESQ. R. A.

"Saying to the sixth angel which had the trumpet, Loose the four angels which are bound in the great river Euphrates.

"And the four angels were loosed, which were prepared for an hour, and a day, and a month, and a year, for to slay the third part of men."

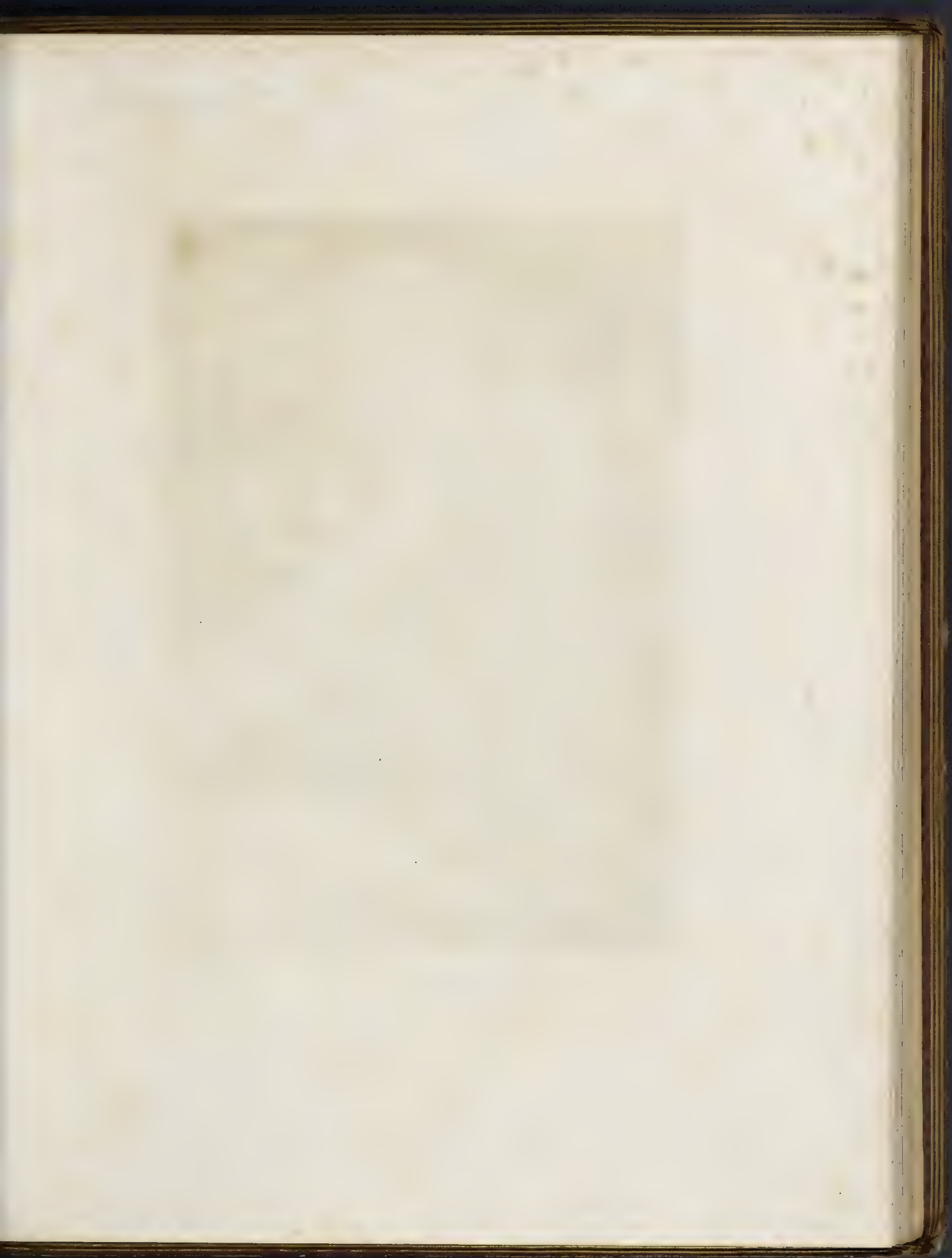
THOUGH the book of Revelations is admitted by the Church of England among the Canonical Scriptures, yet many English divines doubt its sacred inspiration. No person of taste can, however, question its being inspired by a lofty imagination, for it contains descriptions as grand and awful as it is possible for the human mind to conceive. Terror is here arrayed in the most magnificent and appalling forms. Its instruments are the noblest of the brute inhabitants of the earth, and man; the elements and the planetary creation; and reaching beyond materiality, it appears amidst infernal and celestial intelligences, and at the summit of sublime existence, exhibits the Deity himself. On these accounts it is peculiarly adapted to display the loftier powers of imagination in Painting, and it was therefore appropriate for a Painter who possesses an elegant and lively fancy, to select from it a subject as a specimen of his talents on being elected to the honour of Royal Academician¹. Mr. Howard has chosen that

¹ It is customary for every Artist, on being admitted a member of the Royal Academy, to present to the Society a specimen of his works. Several of these, from Painters, Sculptors, and Architects, are preserved in the Council Room of that Institution: and are publicly exhibited this year (1811) with the works of living Artists.

passage from the Revelations wherein the writer describes one of the six Angels which stood before the Majesty of Heaven, executing a commission which is uttered by a voice from the horns of the golden altar before God. The Angel has just descended on sacred wings from the Divine throne, from which emanates a celestial radiation. Nature, awe-struck, renders solemn homage to the heavenly emissary. Clouds roll in thick volumes of darkness; thunders peal in awful response to the trumpet which he has just sounded; forked lightnings flash destruction; and the "great river Euphrates," heaving high its tempestuous billows, yawns from its inmost chambers, and yields up the four evil Angels who had been imprisoned beneath the black waters. Their infuriate countenances and action express the destructive malignity of their natures, and their eagerness to be released from their watery imprisonment to indulge that malignity in obeying the command of the Angel to "slay the third part of men."---The strong lights, and a large proportion of deep shadows, produce a just solemnity of tone, and, in conjunction with the vigorous action and expression of the supernatural Agents, kindle in the breast of the spectator feelings correspondent to the enthusiasm which animated the Painter.

R. H.

MAY, 1811.





THE SLEEPING KING

THE SLEEPING KING, A SATIRE ON THE SLOTH AND IGNORANCE OF THE MONARCHS OF THE 18TH CENTURY.

THE SLEEPING KING, A SATIRE ON THE SLOTH AND IGNORANCE OF THE MONARCHS OF THE 18TH CENTURY.

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THE SLEEPING KING, A SATIRE ON THE SLOTH AND IGNORANCE OF THE MONARCHS OF THE 18TH CENTURY.



REMARKS ON THE PICTURE
OF THE
EARL OF ARGYLE IN PRISON:

PAINTED BY
JAMES NORTHCOTE, ESQ. R. A.

FOR THE
RIGHT HON. EARL GREY.

THE following letter of animadversions on this picture, the subject, and on certain points relating to the Fine Arts, has been addressed by Mr. Hoare to the painter, and is now published, as an appropriate dissertation to accompany the annexed print. The learned and elegant writer is already well known to all the true lovers of the Fine Arts and literature of this country; and the present essay will certainly not detract from the fame which he has justly acquired; but a perusal of it will make us wish that his leisure and health may enable him to prosecute those useful and interesting lucubrations which have already appeared in the "Academic Annals;" "The Artist;" and "An Inquiry into the Arts of Design," &c.

To JAMES NORTHCOTE, Esq. R. A.

DEAR SIR,

Mr. BRITTON has requested of me my opinion of your picture of the Earl of Argyle; and I am inclined to accede to his request, from a sense of respect, which I entertain for his truly patriotic effort, to establish a regular publication of engravings from the most approved works of our own school. That I may deliver my sentiments on the occasion fairly, without excess of censure or

indulgence of partiality, I shall place *you* in my view and address myself to you, as you are the severest judge, both of yourself and others, that I have ever met with. I am not afraid to tell you that I admire your picture, or that, for our long and still unbroken intimacy, I am glad that you are the painter of it; but I shall endeavour to offer you such a judgment of it, as the candid criticism of others, as well as myself, may be found likely to confirm.

I doubt whether your picture of the Earl of Argyle is to be regarded as strictly historical; it being founded on a traditional anecdote only, related by Mr. Fox, in his History of James II¹. But taking the circumstances there related (real or imaginary) as the groundwork of your picture, I find nothing in it dissonant from the spirit of the writer, but, on the contrary, much to heighten the effect of the narrative.

Your picture is not of an epic nature: it does not show history either under an enlargement of character, or by a condensation of facts; it represents a single moment, a single action. One of the members of the council, by which the earl had been condemned to suffer death, has half entered the door, opened by the keeper of the apartment; and his looks are directed to the object of his hate and envy. He finds him sleeping; and feels the superiority of a mind, impressed with the consciousness of its own rectitude. The expression, which you have given to his countenance, makes the subsequent relation of the historian easily credible². These points, you, as a master of the art which you

¹ The earl was condemned to be executed at Edinburgh, June the 30th, 1685. "He writes, on the day of his execution, to his wife and some other relations, for whom he seems to have entertained a sort of parental tenderness, short, but the most affectionate letters, wherein he gives them the greatest satisfaction then in his power, by assuring them of his composure and tranquillity of mind.—After dinner he retired, as was his custom, to his bedchamber, where, it is recorded, that he slept quietly for about a quarter of an hour. While he was in bed, one of the members of the council came, and intimated to the attendants a desire to speak with him: upon being told that the earl was asleep, and had left orders not to be disturbed, the manager disbelieved the account, which he considered as a device to avoid further questions. To satisfy him the door of the bedchamber was half opened, and he then beheld, enjoying a sweet and tranquil slumber, the man, who, by the doom of him and his fellows, was to die within the space of two short hours!

² Struck with the sight, he hurried out of the room, quitted the castle with the utmost precipitation, and hid himself in the lodgings of an acquaintance, who lived near, where he flung himself upon the first bed that presented itself, and had every appearance of a man suffering the most excruciating torture." (Page 208.)

profess, accomplished with ease. But your art laboured under a difficulty of explaining, that the tranquil slumberer was on the eve of "expiating his virtues" on the scaffold. You have, by a stretch of graphic licence,---or shall I say, by a right of graphic imagery,---introduced, at the head of Argyle's bed, a man resting his hand on the fatal axe,---the executioner awaiting the hour of his duty. In this you certainly deviate from historic accuracy, but you render your work intelligible; and this stands, I conceive, among the licences which, when modestly assumed, as Horace expresses it, seldom fail to be agreeable.

Were I to consider the *composition* of your picture as strictly historical, I should blame it as more crowded together, than nature could have shown it to you on the occasion; and the insolent visitor, as pressing too close on the bed of the prisoner. But your object is the *poetic*, and not (if I may say so) the *historic* representation of history; and to this intent, the circumstance of composition, which I should otherwise blame, very aptly combines. The sudden effect, produced on the disappointed intruder, is strengthened by his almost touching the object, which subdues him. In this, also, your story gains force and intelligibility; and this licence very consistently unites with the former one, which I have mentioned above.

Your Argyle, and your Gaoler, are the portraits of nature, as she is seen by an observing and experienced eye. Though "seldom, when

The steeled gaoler is the friend of men,"

the case of Argyle was not only such as was *likely* to induce compassion in minds of an ordinary class, but, as we know from history, did actually produce it. Witness the tears, which he himself describes to have been shed, by those who took him, and would have let him escape if they had dared. (Fox's History, page 194.) The compassion, therefore, which your Gaoler expresses, is strictly appropriate to your subject; in unison at once with nature and with truth. The tranquillity of Argyle's sleep needs no argument to prove the justness of your representation. So far, then, as to *composition*.

In *colour*, and in *chiaro scuro*, or effect, I see much to commend in your picture, and something to censure: the *effect* only is perceptible in an engraving,

and that is the more indisputably successful of the two. But leaving the discussion of its technical merits to those who alone are competent judges of them, I mean professional men like yourself, I shall continue to examine the character of your performance, in points, of which I conceive that an unprofessional man is capable of being as sound a judge as the most skilful professor; only premising, that I wave all examination of your hero in a *political* light, and that, in this point, I take the same authority for my rule of criticism, that you have taken for your *invention*, namely, the tradition related by Mr. Fox; on which I assume Argyle to be an innocent man. On these premises stands all that I am going to add.

Your picture possesses one of the highest merits of painting, regarded as an art addressing itself to the mind. It tells its own story, offers its own moral. If we look at it, without imagining it to refer to any particular fact of history, and without making any inquiry *who* are the characters represented, it shows innocence and repose on *one* part; surprise, disappointment, and remorse on the *other*. It is evident that it represents a man, stirred with self-tormenting passions at sight of the quiet slumber of another, whose posture is that of contented ease, and whose countenance is unruffled, even though the fatal axe is near his head, and the preparations of justice within view of his dungeon. Thus far the expression of the picture is obvious, even to the most uninformed; and curiosity, if I am not mistaken, here begins to awake in the spectator. We desire to learn the events, which have been the causes of such a contrasted exhibition of the passions and affections of the soul. The most ordinary observer of nature's workings will then trace, in the physiognomy of the sleeping prisoner, that placid *habit* of all the features, which never fails to indicate an amiable and unoffending disposition; and he will be reminded of the inefficacy of power and injury to afflict their victim, when that victim is supported by a consciousness of integrity.

But the curious inquirer will go farther; he asks the *names*, the *fact*. The former, as far as any record has handed them down, the painter's art can supply. By a letter on the bed of the prisoner, he discovers that it is the *Earl of Argyle*, who is so tranquilly asleep in the sight of his agitated visitor; and history, or tradition, has already acquainted him of the events, which distinguished the fall of that unfortunate nobleman. His satisfaction, therefore, in

that point, is completed. The name of the other principal character is unknown to history. The painter therefore makes him one of a class: his robe denotes his rank.

In this picture, you have, as I think, given a proof how far moral instruction may be unequivocally conveyed, and historical reference substantiated, by painting. The lesson, which your work conveys, is addressed alike to the learned and the unlearned; and the effect which it produces, is satisfactory to the one, and beneficial to the other.

The *invention* of your picture is properly that of a *painter*. You do not desire to refer the spectator to lines of poetry, or figurative passages of history, as a *primary necessity*, in order to explain the merits of your figures, or the reason of their actions. You have made a particular fact become the organ of a general sentiment; and, like the poet, without deviating from the general train of historical probability and truth, you have rendered history in some measure subservient to your own feelings. You have chosen your own moment, impressed your own view of the event; and, in short, agreeably to your own precepts in one of your papers in "The Artist," have contemplated nature *at first hand*. Your picture, in this instance, cannot fail to remain an example of a just application of the peculiar powers of the pencil; and (if conjecture may be formed of what is yet to come,) whatever may be the future expansion of English art, your present work will be considered as one of those, which are calculated to form and strengthen a school of painting.

But there is another point, on which my partiality for my own country, no less than for yourself, makes me desirous of adding a few words. I have much to say, in common with the public voice, in praise of your professional skill; but I conceive you in nothing more deserving, than in the *general scope* of your historical works, which, at the same time that they are by no means deficient in poetic imagery, yet divest fancy of caprice, and bespeak an attempered and reflecting judgment. It is by such methods as you have pursued in the picture of the Earl of Argyle, that the ability and character of a philosophical nation is likely to unfold itself in the Fine Arts; and it is, in my estimation, the greatest praise which I can give you, that, although versed in the skill of other schools, you may be said to *have painted in English*. For it appears to me, that

it is not by relinquishing, but by diligently cultivating and refining the national tendencies, that original character is finally established in schools of art.

It is neither by the abandonment of our national taste and humour, from devoted respect to the local excellences of other schools, (as too many of our dilettanti, and even sometimes of our artists, have persuaded themselves;) neither is it, on the other part, by a vain and ostentatious arrogance of superiority in our rude modes of feeling, (of which it might be invidious to quote examples in a rival school,) that any art can be essentially advanced. A too servile, or too submissive imitation, on the one hand, prevents the growth of natural strength and improvement, and an infectious self-conceit, on the other, is followed, as in all things, by imbecility.

National feeling is to be regarded as a natural ground, on which the Fine Arts are to rise to eminence. Its soil, its disposition, its atmosphere is to be studied. It may be found ameliorated by culture, drained or enriched, as its quality may demand; but its essence remains. In its most improved state, it is to become the support of the edifice, which we strive to raise on it. That edifice, may be embellished with all that research and study can bring to its decoration; but, if it hopes for stability and duration, it must never be discordant from the genius of the soil.

It is for these reasons, Dear Sir, that, if the partiality of long acquaintance and friendship does not lead me too far, I conceive that the work now before me, will entitle its author, not more to the respect of the present day, than to the applause of posterity, as assisting the foundation of an *English School of the Fine Arts*.

I am, Dear Sir, &c.

P. HOARE.

DEC. 1811.

END OF THE ESSAY.





THE TEMPLE OF VULCAN
IN THE MOUNTAINS OF ETRURIA
BY J. G. COOPER
SCULPTOR
PUBLISHED BY J. G. COOPER
1791



POPE'S VILLA,

A LANDSCAPE:

PAINTED BY

J. W. M. TURNER, ESQ. R. A.

IN THE COLLECTION OF

Sir John Fleming Leicester, Bart.

IN contemplating the picture of "Pope's Villa," the mind is alternately soothed and distressed, delighted and provoked. The most pleasurable sensations are awakened by the taste and skill of the painter; and we view the residence of the Twickenham Bard with revived emotions of that delight, which the first perusal of his immortal strains excited, and which the contemplation of any object connected with his memory is calculated to bring to our recollection. This once sacred spot, however, is now desecrated: the dwelling of the poet has been levelled to the ground, and his favourite haunts have been despoiled of their local charms. Pope's Villa, like that of Mæcenas, in the vicinity of Rome, has been indiscreetly destroyed; and the peculiarities of both will be recorded only in the annals of literature, and their architectural characteristics on the canvas and on the copper. Wilson has rendered the ruins of one familiar to our minds by an exquisite little picture; and Turner has taken a portrait of the other at the time of its dissolution. A most memorable crisis! for had the artist then neglected to sketch its features, he would in vain have attempted the task after the extermination had been effected; and however vivid his imagination, he could not have recalled the identity and positive features of the scene so truly and satisfactorily as now displayed. Such is the important use, such are the fascinating charms of the pencil; directed by the powerful mind of Turner, and guided by his masterly hand, it has presented us a picture replete with beauty, sentiment, and sweetness. To harmony of colouring, and appropriate composition, is united the well-timed accessory of pastoral simplicity, rendered sweeter by the serenity of evening. All the parts are in unison, and all tend to produce one sentiment; but that sentiment is of

a mixed, almost incongruous character: it may be defined a pleasing sorrow, a pensive delight, a melancholy pleasure. In short, while the eye is delighted by the tone and execution of the picture, the mind is imperceptibly led to analyze its component parts, and in this process, the poetic fancy and consummate skill of the painter are forcibly manifested. The half destroyed house is the central object in his composition: this is partially lighted by the rays of the setting sun, which also tinge the edges of the clouds, the tops of some distant buildings, the sheep, and a few points on the foreground. Perfectly in unison with the declining sun, and the dilapidated Villa, are the trees, plants, and figures: for the vegetable world displays the autumnal hues, or eve of nature, whilst the animals and human figures indicate the time of repose and calm meditation. Groups of sheep are reclining in their pasture; two fishermen are gently arranging their eel-pots; and on the left hand of the picture is introduced an interesting episode, consisting of a group of three figures, apparently labourers retiring from the ruined house, and animadverting on fragments of its decoration: attentive to whose "rustic tale of lamentation" are a young man and woman; and, in strict accordance with the subject, is the prostrate trunk of a willow tree. Thus every part of the composition is useful and apposite, and the whole conspires to consecrate the scene where Pope tuned his mellifluous and sonorous lyre. In contemplating this impressive picture, who but will recollect the simple inscription over the poet's grotto; who but will apply it as an apt epitaph on the ruin; and gazing, like the passing stranger over the grave of Yorick, exclaim, "*Here POPE Sung!*" Dodsley, in the following lines, addressed to the poet, thus anticipates the fate of this place.

" On Thames' bank the stranger shall arrive
 With curious wish thy sacred *Grot* to see:
 Thy sacred grot shall with thy name survive.—
 Grateful posterity from age to age
 With pious hand thy ruin shall repair:
 Some good old man, to each inquiring sage
 Pointing the place, shall cry,—' the bard lived there.'
 —Then some small gem, or moss, or shining ore,
 Departing, each shall pilfer, in fond hope
 To please their friends on every distant shore;
 Boasting a relic from the Cave of Pope."







THETIS AND ACHILLES.

PAINTED BY

BENJAMIN WEST, Esq. P. R. A.

AND HISTORICAL PAINTER TO HIS MAJESTY,

FOR

THOMAS HOPE, Esq.

It is the province of the Poet to invent and describe, whilst the art of the Painter consists in representing and embodying either the creations of his own fancy, or such images as are suggested by external objects and descriptive language. But from whatever source his subject be supplied, the historical painter, particularly, is required to possess a poetical imagination, or his productions will be tame and uninteresting. He must nobly aspire to develop the spirit, as well as the substance of ancient history. Hence the Cartoons of Raffaele are not simply representations of the peculiar incidents and personages described in the sacred writings, but every picture is a comprehensive illustration of the text, and of such collateral passages as are connected with the times, the persons, and the events. A few sparks of descriptive information are thus made to illuminate a broad space of canvass. In the much admired picture of "Death on the Pale Horse," by West, a great portion of this poetical feeling is evinced: for it teems with fancy; and though the writer furnished only a few verbal hints, yet these suggested, to the painter, forms, incidents and combinations which he has embodied, and fixed on the expressive canvass. In many other pictures from the sacred writings, and in the more familiar, but equally interesting subjects from English history, the veteran President of the Royal Academy has manifested a skilful and discriminating pencil. With a laudable and meritorious zeal for truth and propriety, he has treated historical painting in a truly historical style; and thus formed a new epoch that will eventually be marked with distinguished approbation in the annals of English art.

In the year 1805 this artist was commissioned, by Mr. Thomas Hope, that true patron of literature and the fine arts, to paint a large picture of Achilles

and Thetis. On perusing the glowing and animated strains of Homer, the painter was tempted to make various sketches illustrative of the *Iliad*: from a passage in the nineteenth book of which, the picture here referred to is composed. It represents three of the principal personages of that grand heroic poem: Achilles, Thetis, and Patroclus. The first is the hero of the poet, and the painter has also rendered him the prominent object of his picture. As the Grecian bard made the anger of Achilles the subject of his poem, so the artist has shewn it as the paramount expression of his principal figure. Deprived of the lovely Briseis, the hero meditates revenge, and his magnanimous ambition thirsts for military glory. The Trojans having slain Patroclus, the much loved friend of Achilles, the latter is then wrought up to the highest pitch of inexorable revenge.

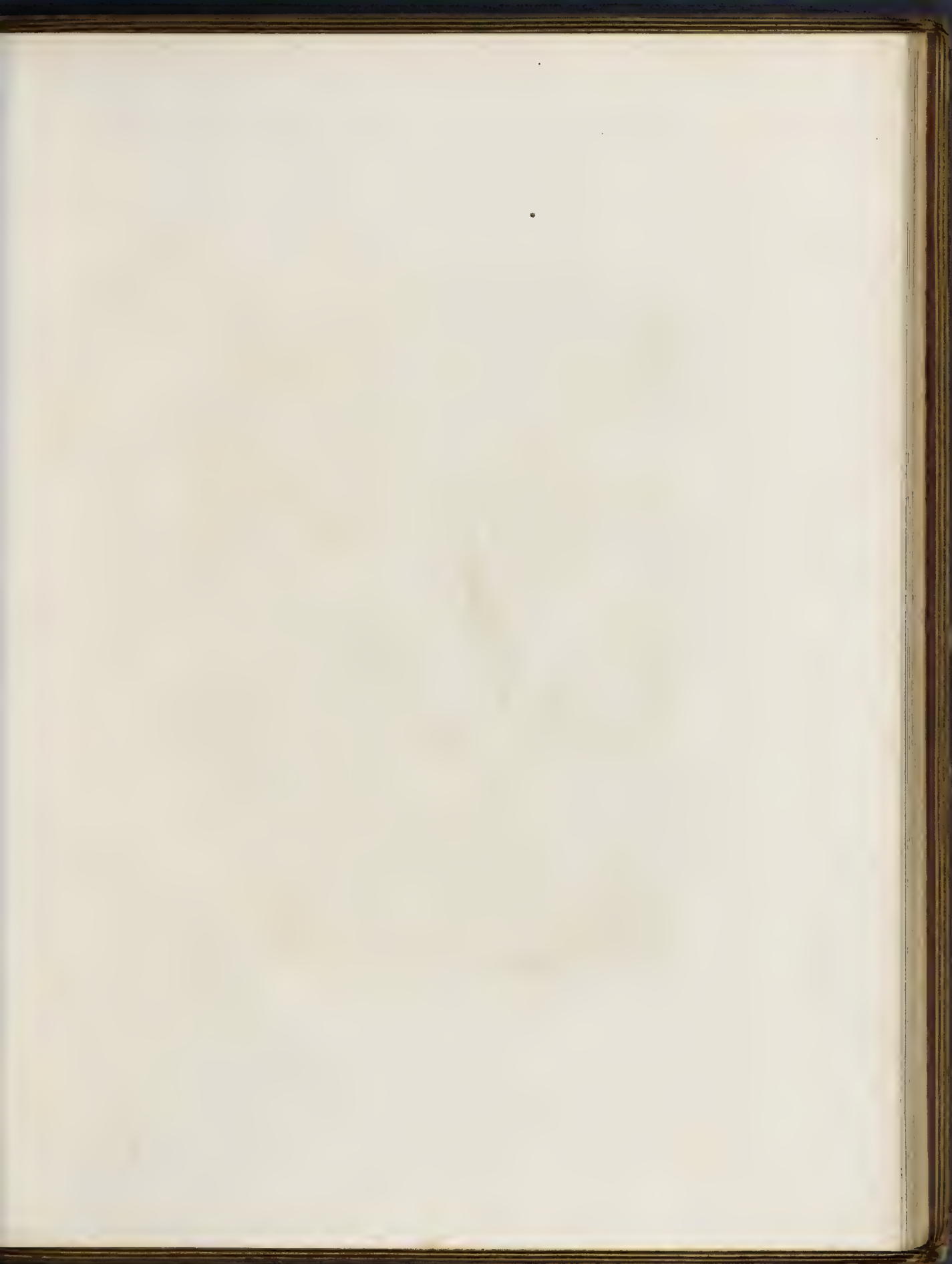
“ In his black thoughts revenge and slaughter roll,
And scenes of blood rise dreadful in his soul.”

At one moment he is absorbed in grief, at another roused to the utmost degree of rage and inveterate anger. In this frame of mind he is discovered by his Goddess-Mother, Thetis, who brings him a suit of impenetrable armour; and whilst he is hanging over the corpse of Patroclus, she exclaims,

“ Behold what Arms by Vulcan are bestow'd,
Arms worthy thee, or fit to grace a god.
Unmov'd, the hero kindles at the show,
And feels with rage divine his bosom glow:
From his fierce eye-balls living flames expire,
And flash incessant like a stream of fire.”

In the composition and expression of this picture, it must be admitted that the artist has successfully imbodied the imaginary forms of the poet. Enough of the figure of Patroclus is shewn to explain the story: and Achilles, whose mantle is drawn over his head in sign of grief, appears to be partly attentive to the language of Thetis, partly attached, even after death, to his friend, and partly engaged in meditating revenge. The celebrated shield, the helmet, and other military armour are designed and drawn with scrupulous regard to the best specimens of Grecian costume.

J. B.





PROMETHEUS BOUND
BY MICHELANGELO

Engraved by J. G. Kneller after the original by Michelangelo. Published by J. G. Kneller, 1725.

See page 100.



AN ALTO-RELIEVO:

DESIGNED AND EXECUTED IN MARBLE

BY

JOHN FLAXMAN, Esq. R.A.

THE SUBJECT,

“ DELIVER US FROM EVIL.”

“ ALL the Grecian Sculpture,” observes Mr. Flaxman, “ was arranged in three classes: the Group of Figures; the Single Statue; and the Alto, or Basso-Relievo. The two first were suited to all insular situations, and the latter to fill panels in walls. These classes not only serve all architectural purposes, but adorn, harmonize, and finish its forms¹.” An example of the latter kind is the subject represented in the annexed Print: it is designed from the laconic, but energetic passage in “ the Lord’s Prayer,” of “ DELIVER US FROM EVIL.” To a common mind these words would scarcely excite a positive image; to an enthusiast the passage might suggest visions of darkness, terror and Tartarian flames; but the classically chaste fancy of the sculptor has conceived a subject from it, and given to “ airy nothing” a locality and form, at once explicit and intelligible. Moral evil is depicted by two monstrous figures, emblematic of sensuality and malice; whilst a coiled serpent is displayed as symbolical of the scriptural introduction of sin and death. A human being is shewn in the act of struggling with these foes to virtue and happiness: and conformably to Christian belief,---that the interposition of Omnipotence is necessary to effect Salvation, the artist has typified this idea in the benign assistance of two Angelic forms. One of these is repelling the disgusting figure of sensuality; whilst the other employs its gentle, but confident efforts to release the oppressed object from the heart-rending fangs of malice. The varied expression, contrasted characters, and picturesque disposition of the five figures are demonstrative of peculiar

¹ “ The Artist, a Collection of Essays.” No. 12.

science and taste. Indeed it may be confidently and truly asserted, that since the days of Michael Angelo, no artist has produced a piece of sculpture surpassing this in invention, composition, and appropriate expression. If we compare the present design with the general examples of Monumental Sculpture, we shall be better enabled to appreciate its relative and individual merit: for in this, there is nothing common-place, vulgar, trite, or puerile: it is the invention of Genius, and the execution of superior Art.

Every work of man that is truly admirable, must emanate from original *Genius*; for though instruction and industry may advance the human mind to comparative eminence, yet they will never exalt it much above mediocrity. Whenever the three are united, that dignified superiority of talent is produced which leads to all that is great and glorious in Literature, Art, and Science. Endowed with this faculty of soul, Homer and Raffaele, Shakspeare and Reynolds have immortalized their own names, conferred honour on their respective countries, and ennobled the human character. Michael Angelo and Milton may also be properly classed with stars of the first magnitude in the hemisphere of Genius: in the primary constellation of which, a few others, of varied dimension, but real splendour, may be easily traced and identified.

“ The *Star of Genius* must the light impart
That leads us to the promised land of Art².”

“ The Christian religion,” says Mr. Flaxman, “ presents personages and subjects no less favourable to painting and sculpture than the ancient classics.” To exemplify this remark, the artist has made a series of designs from “ the Lord’s Prayer,” calculated to illustrate every sentence and passage in that sacred petition. Sir Francis Baring, a liberal promoter of the Fine Arts, has chosen three of the subjects to be executed in sculpture as a family monument. One of these is represented in the annexed Print; and the other two will be given in a subsequent part of this work, with a more particular account of the whole.

² Shee’s “ Elements of Art.” Canto I.





STUDY FOR A STATUE

By the same artist as the preceding

and is now in the collection of the

Museum of the Louvre, Paris

Engraved by J. B. Huet



REMARKS ON THE
STATUE OF A FALLING GIANT:

DESIGNED, AND EXECUTED IN MARBLE,

BY

THOMAS BANKS, ESQ. R. A.

AMONG the vast number of ancient statues that have been preserved, most of them are represented in fixed, inactive positions; either standing erect, seated, or supine. "It must be confessed," observes Sir Joshua Reynolds,---Disc. VIII. ---"of the many thousand *antique statues* which we have, that their general characteristic is bordering, at least, on inanimate insipidity." The Egyptians and early Greeks, it is concluded, never designed their statues in apparent action. Hence their artists were enabled to work immediately from nature, to have a living model before them: and thus their works, at best, were but successful copies of still-life. A correct eye and careful hand were the only powers requisite; as neither imagination, genius, nor taste were demanded in such performances. The Greek sculptors, in the best era of art, attempted to give animation, expression, and action to some single figures and to groups: the basso-relievos, from the Temple of Minerva at Athens, the Dying Gladiator, the Wrestlers, the Niobe, and the Laocoon, are so many examples of their eminent talents. These are, however, rare and extraordinary efforts of art; and we may conclude were the works of highly cultivated minds, in an age of learning, science, and glory. Besides, they are consecrated by age, and almost as much deified now by critical panegyric as formerly by enthusiasm and superstition. If the performance of an English sculptor be depreciated by a comparison with those of the ancients, let us not be too fastidious and severe: in judging the

artist let us impartially reflect on the advantages and disadvantages of his own peculiar situation in life, and of the age in which he lived.

THOMAS BANKS was not early initiated in the principles or practice of his art: he was apprenticed to a carver in wood for seven years; and during this servitude he voluntarily studied modelling as an amusement, and as a process more congenial to his disposition and feelings than cutting wood. Some of his models were exhibited at the "Society of Arts," and obtained premiums. Stimulated by this success, he next submitted his works to the "Royal Academy," and fortunately obtained the gold medal of that institution in 1770. Two years afterwards, he was sent to Rome, and his expenses defrayed there for three years; but he remained abroad seven years. His progress in art was rapid, and his science and taste were so manifest, on his return, that he was elected an associate, and afterwards a member of the Royal Academy. On this occasion he presented, to that body, the statue of the *Falling Giant*. The merit and originality of this figure exalted the sculptor above his competitors, as it evinced powerful genius and high professional talent. The design was poetical and daring; but the execution proved him competent to the task he had voluntarily engaged in. In form, expression, anatomical accuracy, and adaptation, this statue approaches perfection: it is one of those works of art, that in a small compass, and with simplicity of parts, may be called sublime. The mind of the spectator is imperceptibly hurried away from the object to the subject, from the marble personification of a human figure to the poetical tales of the ancients, from a small statue to the imaginary display of super-human power and gigantic mightiness. One of the heroes of a class of giants, or Titans, who had waged war against the gods, is shown in the act of falling; as having just received a mortal stroke from Jove: but in the moment of death, and with the last struggles of a convulsed frame, he pulls the rocks upon himself.

To appreciate the design of this statue, we must refer to the poems of Hesiod and Ovid, and to other ancient writers; and admitting their fables to be worthy the illustrations of an English artist, endeavour to ascertain how far Banks' work fulfils the demands of the impartial and discriminating critic. In execution, it is allowed that he has been eminently successful. It is placed in the council-room of the Royal Academy.





THE LAMBERT

1780.

Printed by J. Smith, at the Sign of the Sun, in Pall Mall.

See page 178 of the original.

The engraving is a reproduction of a painting by J. M. W. Turner, and is a fine example of the artist's skill in capturing the atmosphere of a scene.

The engraving is a reproduction of a painting by J. M. W. Turner, and is a fine example of the artist's skill in capturing the atmosphere of a scene.



THE COTTAGE DOOR,

A LANDSCAPE:

BY

THOMAS GAINSBOROUGH, ESQ. R. A.

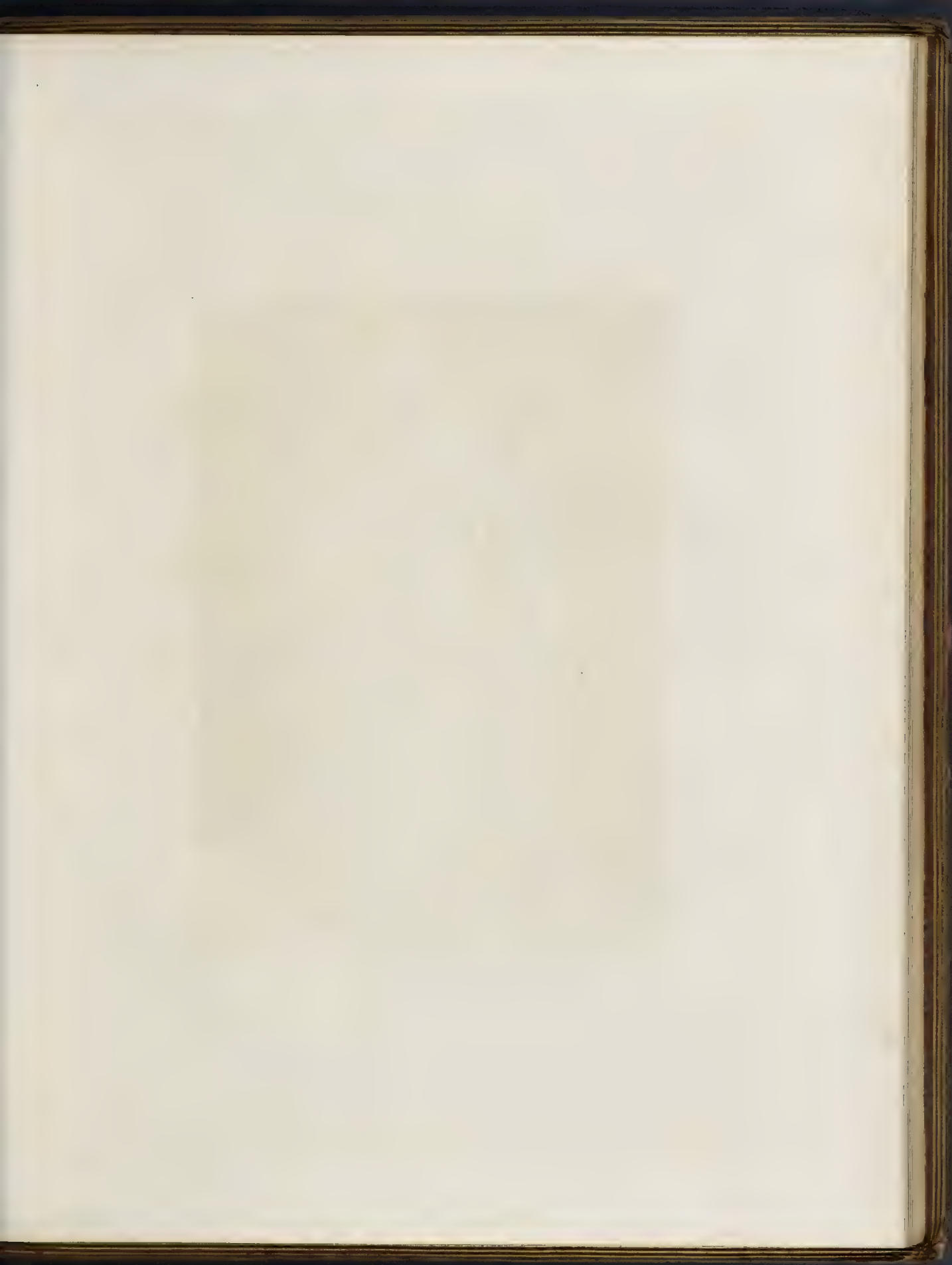
IN THE GALLERY OF

Sir John Fleming Leicester, Bart.

THE author of this picture was unquestionably a man of genius and talent: his best paintings, in portrait and landscape, will fully justify this assertion. Those of the latter class plainly indicate that he sought for originality in the right place, by sedulously studying nature. Indeed he may be appositely denominated 'the pupil of nature:' for she was his first, his best, and chief preceptor. If ever a human being was born with original, or natural genius,---an innate propensity to a particular art,---it was Thomas Gainsborough; for without instruction, or any excitement from associations, (at least we do not hear of such,) he became an artist in infancy. When a child, it is related, that he manifested a predilection for picturesque scenery, by sketching a group of trees the first time he handled a pencil. Fascinated with the effect of this juvenile essay, he prosecuted his studies with unwearied perseverance, and obtained great facility in the art of sketching from nature. Cattle, groups of rustic figures, rocks, and trees, were the chief objects of his imitation; because these were the only models or lessons he had the advantage of seeing. Thus early associations make an indelible, but imperceptible impression on the young mind; and Gainsborough's was as plastic as the art he ultimately pursued. He was born at Sudbury, in Suffolk, in 1727. About the age of twelve he visited London, where he obtained some lessons from Gravelot, an engraver, and from F. Hayman. During his stay in the metropolis he married, and then retired to Ipswich, where he rented a

house at six pounds a year. Among the productions of this time was a painting of *Languard-Fort*, which was engraved by Major. In 1758 he removed to Bath, where he engaged lodgings at fifty pounds a year; and painted heads at five guineas each. His talents were soon known and appreciated: from five guineas, his prices were advanced to forty, for a half length, and one hundred, for a full length. He removed, in 1774, to the metropolis, and rented a house in Pall Mall, at three hundred pounds a year. His painting room was now frequented by royal and illustrious personages, and fame and fortune were at his command. The first he obtained and secured, but was not equally solicitous about the latter. He died in the sixty-first year of his age, A.D. 1788.

The works of Gainsborough may be ranged in three different classes, or branches of the art, viz. portraits, groups of figures, and landscapes. The latter, however, are his chef-d'œuvres; and the best specimens of these prove him to be a genuine English artist. They have a decided national character; and will never be mistaken for the landscapes of Wynants, Hobbima, Ruysdael, or Poussin. In some of his early works, he appears to have imitated the style and pencilling of the three former artists; but latterly his pictures are strictly original in composition, colouring, and handling. Such is the *Cottage Door*: a landscape of peculiar force, harmony, and sweetness of tone. It has the true character of pastoral simplicity; but, like the eclogues of the poets, it heightens and exaggerates natural objects: the female figure is rather more Arcadian than English, and the colouring and effect are more imaginary than real. Nature never presented such a scene; but all the forms and colours have their archetypes in trees, ground, water, human figures, &c. The picture may be said to be as strictly poetical as Thomson's *Seasons*; and, like that exquisite poem, is calculated to delight every person who studies it attentively and feelingly. Its late proprietor justly says, that 'it possesses all the rich colouring of Rubens; the thinness, yet force and brilliancy of Vandyck; the silvery tone of Teniers; the depth and simplicity of Ruysdael; and the apparent finishing of Wynants.' This picture was purchased by T. Harvey, Esq. of Catton, Norfolk, in 1786, and sold to Mr. Coppin, of Norwich, in 1807; in whose possession I then saw it, and recommended it to Sir John Leicester. This worthy baronet, as Mr. Coppin observes, 'cheerfully purchased it at a most liberal price.'







A MONUMENTAL GROUP:

DESIGNED, AND EXECUTED IN MARBLE,

BY

JOHN FLAXMAN, ESQ. R. A.

AND PROFESSOR OF SCULPTURE IN THE ROYAL ACADEMY.

ERECTED

TO THE MEMORY OF WILLIAM, EARL OF MANSFIELD,
IN WESTMINSTER ABBEY-CHURCH.

GRANDEUR of form, and appropriation of parts, are the visible characteristics of this original monument. It is distinguished amidst a heterogeneous assemblage of marble tombs, for its novelty of design, dignified expression, skilful execution, and sublimity of character. Simple without tameness, grand without pomposity, and expressive, but free from theatrical exaggeration, it cannot fail to arrest the attention, and in a great measure satisfy the judgment of the best critics. The deceased being great and illustrious as a statesman, a judge, and a nobleman of high rank, it was the duty of the artist to characterize these circumstances in his monument: Mr. Flaxman has therefore employed the aids of emblem, attribute, and insignia, the language of his art, for this purpose. In the centre of a group, and elevated above the whole, is a statue of the judge in his official robes, and seated in an ancient curule chair. His head is executed from the admirable portrait by Sir Joshua Reynolds, and is a dignified likeness of the revered nobleman in an advanced stage of life; the chair rests on a circular pedestal, which is surrounded by three statues, allegorical of Justice, Wisdom, and Death. The latter figure, unlike the generality of such emblems, is neither

a disgusting marble skeleton, nor a chubby boy, with a torch; but is the personification of a youth reclining in a pensive attitude, with his head resting between his arms, one of which is thrown over it, whilst the other supports it. At his feet is the inverted, extinguished torch, and on each side is a funeral altar. This figure, and its accompaniments, are appropriately placed in the rear; whilst the Judge is supported, on the right and left hand, by statues of Justice and Wisdom.

From an ingenious essay on "National Monuments," in the *Monthly Magazine* for January, 1806, I borrow a few remarks. In compositions of this sort, "a single figure is not sufficient; we require a group to give mass and dignity to the monument; symbols to explain the motives of its erection, the professions and actions of the object: besides that a portrait statue is an ungrateful subject to the artist. The allegory should be clear and simple; a fable which strikes at a glance, not an enigma to be decyphered; uniting the figures in one constant action, and concentrating the interest around the hero. It is a very common fault in the employment of allegoric figures in conjunction with others, that their action has no connection with that of the rest of the group. Of this defect numberless instances might be adduced; but I pass over the productions of ordinary masters, where this is but one of a thousand objects of censure, to criticise a work of genius, where we overlook nothing. I mean the monument to Lord Mansfield by that distinguished artist Mr. Flaxman; a monument which, for the form of the mass, the grandeur and beauty of the figures, is perhaps unequalled in this country. Here Justice is engaged in weighing, and Law in reading, without paying any attention to the sage who is seated in his curule chair, with a dignity worthy of Greece or Rome." This monument was erected in 1780, in pursuance of a commission from the present Earl of Mansfield. It is executed in fine statuary marble, and cost £2500. On the pedestal is a long inscription¹, detailing the chief events of the nobleman's life whose memory it commemorates.

Feb. 1812.

J. B.

¹ Alexander Baillie, Esq. who had obtained a large, disputed property, by the professional abilities of Lord Mansfield, bequeathed £1500 towards a monument to be erected to his memory: and also a certain sum, to be given for the best inscription to be recorded on the same.—See Holliday's "Life of William, late Earl of Mansfield," 4to. 1797.

P R E F A C E.

"To promote the Fine Arts in Britain has become of greater importance than is generally imagined."

LORD KAIMES.

A PREFACE furnishes an author with an opportunity of reviewing himself; and, in the present age of literary criticism and fastidiousness, every writer will find it necessary, however careful he may be at the commencement of a work, to scrutinize it when completed. The Editor has done this, and candidly avows that his anticipations at the beginning, and sentiments at the conclusion, are not strictly in unison. At first it was thought that it would be easy to bring into one work a concentration of talent, and thus produce excellence; but this is either wholly impracticable, or extremely difficult to be attained: for the present volume is neither what it ought to have been, nor equal to the Editor's intentions. To explain the reasons, however, would subject him to personal animosities, in addition to those he has already encountered. Suffice it to assert, that he has strenuously endeavoured to produce a work truly respectable, and honourable to the present state of English art and English literature. It is believed that the associated powers of the pen and the graver may be judiciously and usefully employed to the mutual advantage of each other: to promote the cause of the Fine Arts, satisfy the impartial artist, and gratify the refined connoisseur. Whilst the well executed engraving captivates the sight, the apposite dissertation is calculated to afford all requisite information; and at the same time may be made to rouse the best principles of patriotism, by exciting reverence, and encouragement for *native talent*.

At the commencement of this work it was thought advisable to embrace the three classes of "the Fine Arts of the English School," and to illustrate these by highly-finished engravings, accompanied by historical and critical essays. The plates were intended to display the various and best styles of engraving; to satisfy the demands of the painters and sculptors, from whose works they were executed: in pleasing them it was inferred the prints would gratify the

PREFACE.

public. In the different essays, it was proposed to solicit the literary aid of men of talents and judgment; and all the subordinate parts, of paper, printing¹, &c. were to be of the best kind. As the Royal Academy is appropriated to painting, sculpture, and architecture, it was deemed proper and just to include the three, *i. e.* the "*utile et dulce*," within the compass of our work. St. Paul's church was chosen for the first architectural subject; and this was to have been followed by views, sections, &c. of the most celebrated picture-galleries in England. It was soon found that the architectural plates were deemed irrelevant, and this class was omitted, after one set of plates was finished. Some of the memoirs are said to be not strictly analogous to the arts and artists. Admitted; but let it be remembered that the reader will not find, in any other work, such ample accounts of Dunning and Granby. The memoirs of Romney and Reynolds are the productions of gentlemen not accustomed to literary composition, but their opinions are sound and authoritative, because both are men of professional talents, and well qualified to appreciate their respective subjects. Of the smaller essays, four are from the pen of Mr. Robert Hunt, whose critical Essays on Art have been long respected². To the writers of the various essays, the Editor is much obliged; and to the following noblemen and gentlemen he respectfully presents his grateful thanks:---The Marquis of Stafford; Sir John Leicester; Thomas Hope, Esq.; J. P. Anderdon, Esq.; Thomas L. Parker, Esq.; B. West, Esq.; John Soane, Esq.; Thomas Phillips, Esq.; James Northcote, Esq.; Henry Howard, Esq.; John Flaxman, Esq.; Joseph Nollekens, Esq.; Prince Hoare, Esq.; Joseph Gandy, Esq.; and J. L. Bond, Esq.

In behalf of the essays signed J. B. the Editor intreats some lenity and mercy from the acute critic; for he wrote them under the impression of considerable diffidence. However defective they may be in style, or criticism, he has been particularly solicitous to furnish the reader with explicit information relating to each subject, and at the same time render impartial justice to every artist.

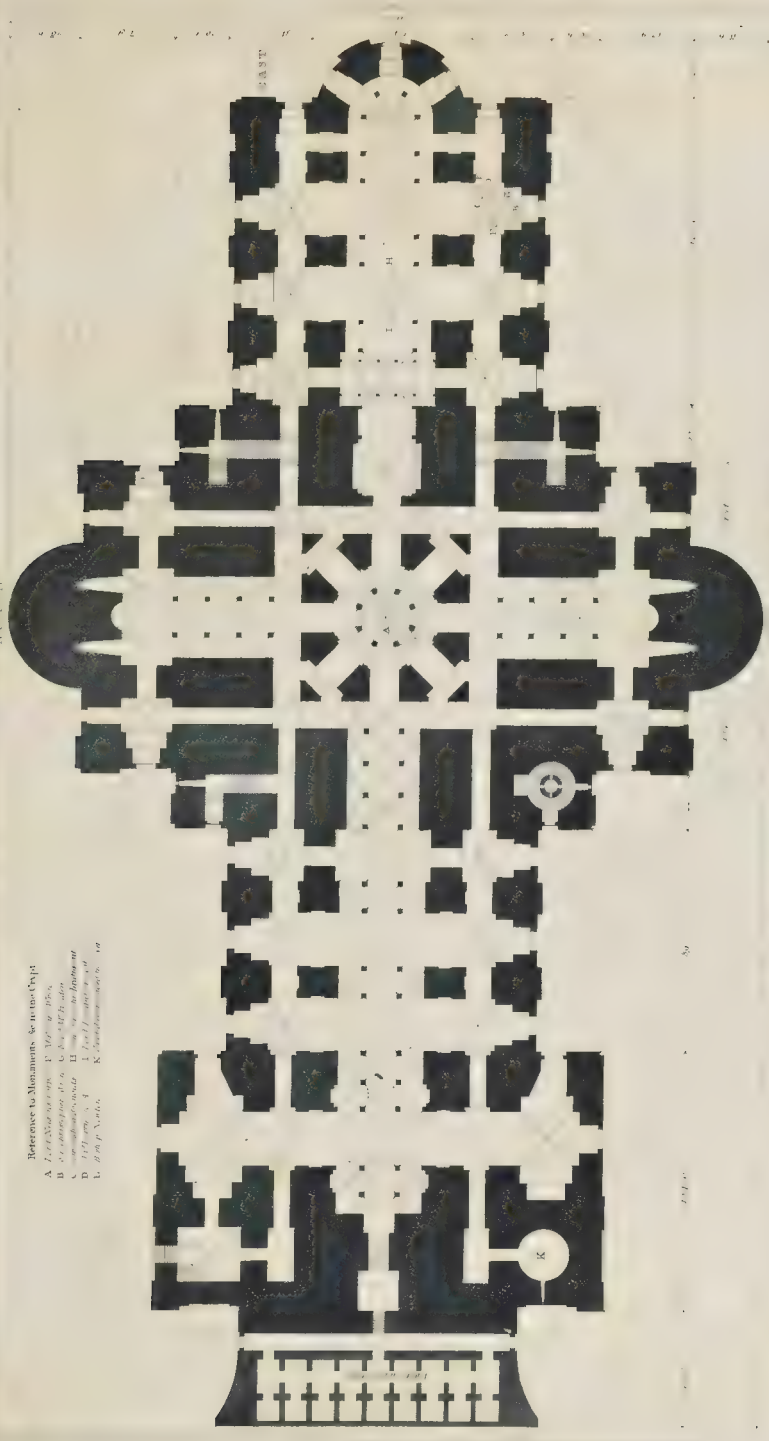
Feb. 1812.

J. BRITTON.

¹ For the care and skill displayed in the typography of this volume, the Editor cheerfully presents his thanks to the Printer: to secure equal care in working the copper-plates, the names of the respective printers were engraved in each.

² Some of these may be seen in a very interesting work, of "Outlines from West's Gallery," etched in a masterly style by H. Moses.





Reference to Monuments in the City of Moscow

A. The Cathedral of St. Basil
B. The Cathedral of St. Basil
C. The Cathedral of St. Basil
D. The Cathedral of St. Basil
E. The Cathedral of St. Basil
F. The Cathedral of St. Basil
G. The Cathedral of St. Basil
H. The Cathedral of St. Basil
I. The Cathedral of St. Basil
J. The Cathedral of St. Basil
K. The Cathedral of St. Basil

ST. BASIL'S CATHEDRAL OF MOSCOW

PLAN OF THE CATHEDRAL OF ST. BASIL
IN MOSCOW

Scale 1:1000





ST. PAUL'S CATHEDRAL CHURCH.

DESIGNED BY CHRISTOPHER WREN.

ENGRAVED BY J. G. KNEELAND.



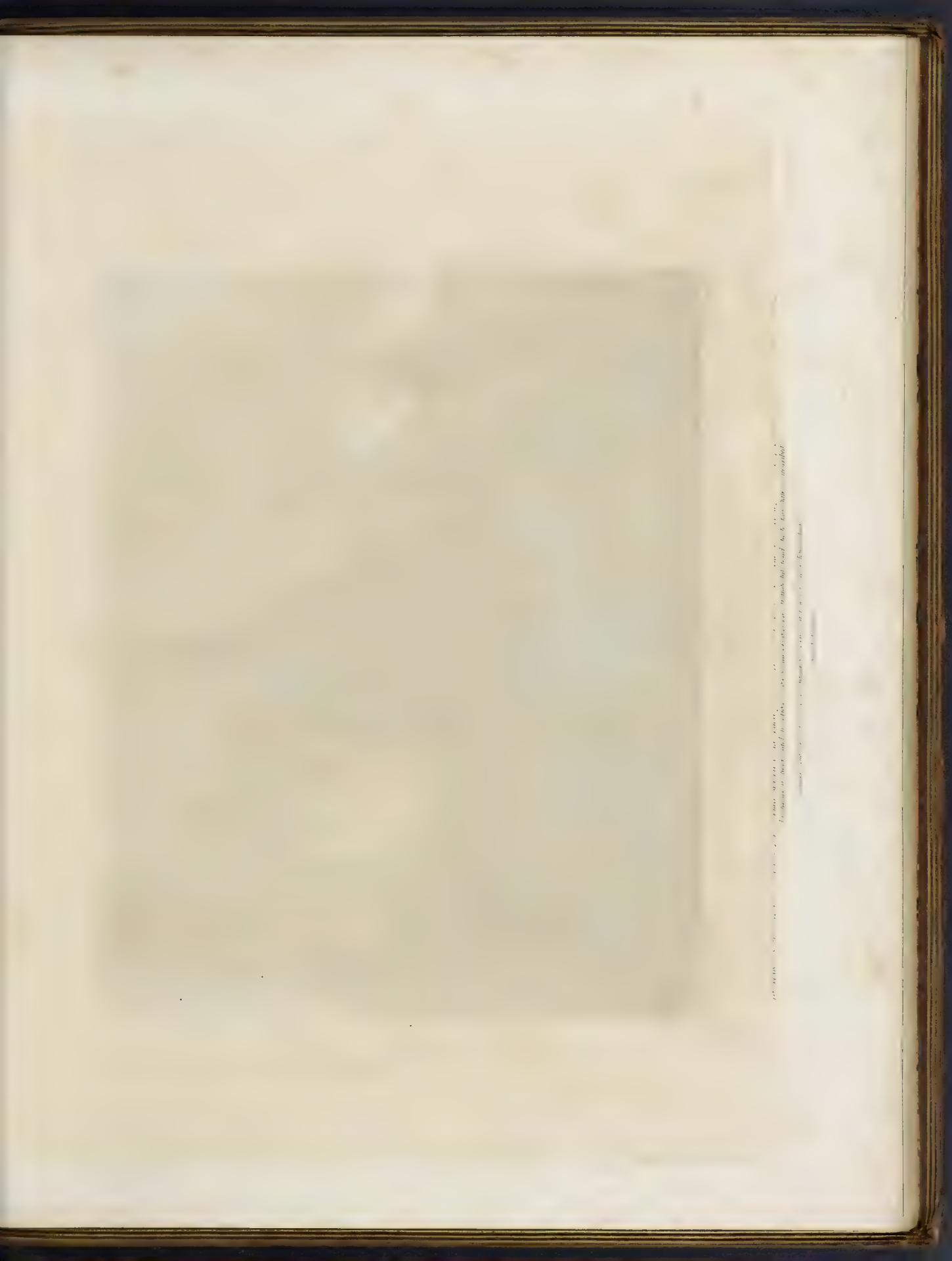


ST. PAUL'S CATHEDRAL, LONDON.

GEOMETRICAL SECTION OF THE DOME TRANSVERSELY FROM NORTH TO SOUTH.

By WILLIAM POWDEN, Esq. Architect, whose buildings at Fenchurch Gate in Prince Street, at London, have been the objects of European notice, and as the design of this Cathedral is a noble edifice, has earned it extensive knowledge. In the year 1704, this plate was respectfully presented by the Author.

London: Printed by W. B. M. at the Sign of the Anchor, in the Strand, 1704.





THE UNITED STATES CAPITOL
WASHINGTON

THE UNITED STATES CAPITOL, WASHINGTON, D.C. The building was designed by William Thornton, and was completed in 1800. It is the seat of the United States Congress, and is one of the most important buildings in the United States.

AN ESSAY
TOWARDS A HISTORY AND DESCRIPTION
OF THE
CATHEDRAL CHURCH OF ST. PAUL, LONDON:

WITH
A CONCISE ACCOUNT OF THE EDIFICES WHICH HAVE PREVIOUSLY OCCUPIED THE SAME SITE.

By EDMUND AIKIN, ARCHITECT.

ILLUSTRATED BY PLATES, FROM DRAWINGS BY

James Elmes, Architect.

AMONG the modern works of architecture which adorn and dignify the British empire, the Cathedral Church of St. Paul, London, holds the most distinguished place. Even with foreigners it has obtained great celebrity; and in any enumeration, or comparison, of the religious edifices of Europe, is always mentioned immediately after the Roman St. Peter's. This building, therefore, the just boast of a pious and liberal age, forms the leading article in the architectural department of the present work; and it will be the endeavour of the writer of the subsequent essay, after giving a very concise historical account of the edifices which have previously occupied the same site, to enter into a detailed examination of the existing cathedral, and to indicate and explain, with freedom and impartiality, its merits and defects:---merits which we owe to the genius and profound science of the distinguished architect, and defects partly imputable to that law of nature which has denied perfection to human works, and partly to the prejudices and defective taste of the times.

It has been thought, that during the establishment of the Romans in Britain, a temple to Diana had occupied the same situation as the subsequent church of St. Paul, and this opinion is said to have been confirmed by the digging up, at different times, of the horns and skulls of animals supposed to have been

sacrificed: but Sir Christopher Wren, who found no such indications in all his researches and excavations, gave little credit to the common tradition. However this may be, it appears that one of the earliest christian churches in England was erected upon this site about the year 610, by King Ethelbert, who had been converted to christianity by St. Augustine.

Erkenwald, the fourth bishop of London, who died in 685, expended large sums upon this church; but whether for additions, or to complete Ethelbert's plan, is not ascertained: he also augmented its revenues, and procured for it considerable privileges from the Pope, and the Anglo-Saxon princes who then reigned in England. This munificent prelate being canonized at his death, his body was placed in a splendid shrine at the east end of the church, where for several ages it attracted the devotion and admiration of the pious. The establishment of the cathedral continued in a prosperous state during the reigns of the kings of the Saxon race, by most of whom it was enriched with endowments of lands. Consumed by an accidental fire in the year 961, it was immediately rebuilt; but in 1087 it was again destroyed, by a conflagration which enveloped the greater part of the metropolis. At this time Maurice, or Mauritius, bishop of London, conceived the vast design of erecting the magnificent structure which immediately preceded the present cathedral: much of the stone used in the building was brought from Caen, in Normandy; and the materials of an extensive castle in the neighbourhood, called the Palatine-Tower, were granted by the king for the same purpose; but such was the magnitude of the new edifice, that it was completed neither by Maurice, nor by his successor De Belmeis, though each presided twenty years, and expended his whole revenue in the undertaking.

The succeeding bishops, Gilbertus Universalis and Robertus de Sigillo, are not known to have done any thing towards the completion of the church; but the second De Belmeis followed his uncle's example, by contributing largely towards the work. In 1135 it was again exposed to the injuries of fire, which consumed all that was combustible. The enterprise of that age was not however to be repressed even by such repeated disasters, for in 1221 the central tower was finished; and in 1229, bishop Niger undertook to rebuild the choir in a newer style of architecture, and of enlarged dimensions. This being completed in 1240, the grand ceremony of consecration was performed by the

bishop of London, assisted by cardinal Otho the Pope's legate, the archbishop of Canterbury, and six bishops, in the presence of Henry III. and a vast concourse of dignitaries, nobles, and citizens. The cathedral was further enlarged by the addition of the Lady Chapel, eastward of the choir: these new works, as they are called in the records of the church, were begun in 1256, and terminated about 1312, in which year we find a contract for paving this additional building with marble, at five-pence per foot.

In 1315, a great part of the timber spire, being decayed, was rebuilt, and a new cross erected at the top, in the ball of which various holy relics were enclosed, in the hope that they would preserve the structure from further injuries. In the same year an exact measurement was taken of the church, by which the length was found to be 690 feet, the breadth 130 feet, the height of the nave, from the floor to the top of the vaulting, 102 feet, and the height of the new fabric, meaning the choir, 88 feet. The altitude of the tower, from the level ground, was 260 feet, and of the spire 274 feet; and yet, according to Dugdale, who gives these dimensions, the total height did not exceed 520 feet: this difference may be accounted for, by supposing the height of the former to have been taken to the top of the battlements, or pinnacles, and the latter to have been reckoned from its base; a mode of measurement which might easily create an excess of 14 feet over the total height.

The lofty spire was fired by lightning in 1444; at this time the conflagration was arrested by the exertions of the morrow-mass priest of Bow-church; but in 1561, the steeple being again fired, either from the preceding cause, or by the negligence of a plumber, was entirely consumed, together with the whole roof of the cathedral. A liberal subscription, headed by the queen, soon repaired the damages, with the exception of the spire, which was never rebuilt.

There must have been some very considerable defect of solidity in the original construction of this immense fabric, for in the time of James I. it appears to have become ruinous throughout; and though large sums of money were collected, and materials provided, it remained in the same state till the elevation of Laud to the see of London. This prelate exerted himself zealously and successfully in favour of the neglected building; and a general subscription, supported in a munificent manner by King Charles, was soon collected to the amount of £101,330 4s. 8d. Having thus amply provided the necessary means for an

entire restoration of the church, the celebrated Inigo Jones was appointed to superintend the important undertaking. How he executed the task will be shewn in a future part of this essay. The repairs were begun in 1633; and being diligently prosecuted, in the course of nine years a magnificent portico was erected at the west end, the whole exterior of the body of the church was new cased with stone, and the roofing and lead covering were completed. The vaulting, which stood greatly in need of reparation, was well centered and upheld with some hundreds of tall masts.

Such was the situation of the building when the dissensions between the King and Parliament broke out into civil war. From this period, so fatal to the monuments of ecclesiastical antiquity, most of the cathedrals in the kingdom date considerable losses; but the cathedral of London, whose citizens had adopted the popular side in politics and religion with peculiar zeal, suffered beyond all example. Having confiscated the revenues of the church, the Parliament seized all the remaining money and materials which had been appropriated to the repairs. The scaffolds and centres were granted to the soldiers of Colonel Jephson's regiment for arrears of pay, who removed them with so little caution, that great part of the vaulting followed. The choir was still used for public worship, but the rest of the building was converted into stables and barracks for dragoons, while the pavement was, in various parts, broken up for saw-pits.

Thus this grand and venerable edifice continued exposed to every wanton, or fanatical, or rapacious injury, till the restoration of the ancient order of things under King Charles II. The regular government of the church being re-established, the dean and chapter proceeded immediately to remove the incroachments, and to restore the stalls and other appendages of cathedral worship; but their revenues not affording the means for a general reparation without liberal assistance, another subscription was solicited and received, and the repairs were commenced in 1663. Sir John Denham, the surveyor-general, had the superintendence of the works; but it appears from the "Parentalia," that Sir Christopher, then Doctor Wren, was employed to make a survey of the building, the result of which is given in an elaborate report contained in the work referred to. In this paper the architect, after remarking on the original bad construction of the body of the church, and recommending a new and massy casing of stone, pronounces a final condemnation upon the tower, which, together with adjacent

parts, he represents as "such a heap of deformities, that no judicious architect will think it corrigible by any expense that can be laid out upon new dressing it; but that it will still remain unworthy the rest of the work, infirm and tottering." He therefore proposes a bold alteration of the primitive form, "by cutting off the inner corners of the cross, to reduce the middle part into a spacious dome or rotunda, with a cupola or hemispherical roof; and upon this cupola, for the outward ornament, a lantern with a spiring top to rise proportionally, but not to that unnecessary height of the former spire." The reader of this passage, who is conversant in the architectural antiquities of this country, will probably remark with some surprise the coincidence of this project of Wren's with the plan actually practised at Ely cathedral; where the central tower having fallen in 1322, was replaced by the beautiful octagon dome, or lantern which forms the most distinguished ornament of that building. Whether Doctor Wren was acquainted with this circumstance, would probably be now impossible to discover; for the history of our cathedrals was at that time little known, and their architecture despised. It may however be observed, that the plan of the cathedral at Ely presents some considerable conformities with that of the modern St. Paul's. This proposal of the great architect does not appear to have been much approved by his employers, and the public opinion was expressed strongly for retaining the tower, in the ancient form. But the great fire of London, occurring in 1666, at length decided the question. Again this unfortunate building became a prey to the flames, which consuming the roof and precipitating the vaulting, weakened, cracked, and ruined the walls and piers in such a manner, that they were judged incapable of repair. Still some years of irresolution and fruitless labour elapsed, till it was finally determined to erect a new cathedral, in a style worthy of the nation and of the occasion. Such was the fate of this grand and venerable edifice; and, like many other monuments of antiquity, it might have passed into oblivion had not that meritorious antiquary, Dugdale, with the assistance of Hollar, preserved in his history of St. Paul's some considerable memorials of its form and decorations.

The ancient cathedral of St. Paul must always be regarded as one of the great works of the architecture of the middle ages: in magnitude of dimension it far surpassed every other religious edifice in this country, and it is represented

by historians as equally pre-eminent in magnificence and splendour of ornament. The general form of the plan was a simple cross with a very long choir, and a transept rather short in proportion to the extreme length of the building. The body of the church was in the Norman style of architecture; huge clustered pillars on each side divided the nave from the ailes, and supported large semi-circular arches: immediately above these extended an open gallery, with arcades of the same form and width as those below, but of a much shorter proportion. From this level a different mode of building prevailed, for the windows above the gallery were pointed. The vaulting which covered the nave was also in the pointed form, of the simplest groined construction, with soffit and diagonal ribs only; similar to Salisbury cathedral and the transept of Westminster abbey-church. Slender circular shafts, placed against the centre of each pier, rose from the pavement without any interruption of mouldings, and received the springing of the arches; and the transept was in the same style as the nave. Thus we may conjecture that the original work of Maurice and De Belmeis comprehended the body of the church, as high as the gallery; the vaulting being undoubtedly part of those works which, in the preceding historical sketch, are mentioned as completed in 1221; and it thus became one of the earliest examples of the use of pointed arches in this country. Sir Christopher Wren was of opinion that this Norman building had been erected upon the remaining foundations of the more ancient Saxon church, for those he found to be composed of Kentish rubble stone cemented with mortar of extreme hardness, both being much superior to the materials used in the superstructure. At the intersection of the nave with the transept, four massy piers supported the tower; and from this part a broad flight of steps led to the choir, which was enclosed by a magnificent screen elaborately adorned with niches and statues. The choir, a grand specimen of the architecture of Henry the Third's time, was completely in the pointed arch style, with a vault of a more complicated structure than that of the nave, each severy being composed of five ribs. The lady chapel, at the end of the choir, was a continuation of the building in the same form and style, and terminated at the eastern extremity by a rose-window of extraordinary size and magnificence. A spacious and lofty crypt, extending beneath the eastern part of the cathedral, was appropriated to religious rites under the designations of the church of St.

Faith, and the chapel of Jesus. Three ranges of massy piers, enveloped with slender cylindrical shafts, divided the area into four equal ailes, and supported a high-pitched vault of the simplest groined construction.

Amongst the decorations of the church, the high altar and the shrine of St. Erkenwald are celebrated as prodigies of splendour, in costly materials and exquisite workmanship. Every part of the cathedral contained monuments, but they were particularly clustered in the choir. These, though not comparable in number, or in elegance to the tombs in the rival abbey-church of Westminster, were many of them remarkable for antiquity, for beauty, or from the characters whom they commemorated. Of this number were the tomb of John of Gaunt, a rich but not very graceful canopy of tabernacle work, from which were suspended his cap, shield, and ponderous lance; the shrine of the holy bishop Roger Niger, the builder of the choir; the monuments of Henry Lacie, the great earl of Lincoln; Sir Simon de Burley; Dean Colet, the founder of St. Paul's school; the Secretary Walsingham; Lord Hatton; Sir Nicholas Bacon; and Doctor Donne.

The exterior of the building presented a curious medley of the architectural styles of different ages. At the western front Inigo Jones had erected a portico of the Corinthian order; thus displaying a signal example of that bigotry in taste, which only admitting one mode of beauty, is insensible to the superior claims of order and congruity. This portico was, however, singly considered, a grand and beautiful composition, and not inferior to any thing of the kind which modern times have produced. Fourteen columns, each rising to the lofty height of forty-six feet, were so disposed that eight, with two pilasters placed in front, and three in each flank, formed a square peristyle, and supported an entablature and balustrade, which was crowned with statues of kings, the predecessors of Charles I. who claimed the honour of this fabric. Had the whole front been accommodated to Roman architecture, it might have deserved praise as a detached composition; but though cased with rustic work, and decorated with regular cornices, the pediment retained the original Gothic character in its equilateral proportions, and it was flanked by barbarous obelisks and ill-designed turrets. A representation of this curious elevation is given in the works of Inigo Jones, edited by Kent. The great restorer of Roman architecture in

this country, was doubtless pleased with an opportunity of triumphing over the Gothic style of building in one of its strong holds; and it must be allowed that he only followed the example of the architects of the middle ages themselves, who have generally shewn as little moderation and respect for the works of their predecessors; since we every where find the styles of different eras engrafted upon each other in the most crude and undisguised contrast.

Proceeding in our examination, it appears that the whole exterior of the body of the church had been cased and reformed in the same manner, which had obliterated every detail of antiquity, and left only the general forms and proportions. The buttresses were converted into regular piers, and a complete cornice crowned the whole. Of the windows, some were bare unornamented apertures; while others were decorated in a heavy Italian manner with architrave dressings, brackets, and cherubic heads. The transepts presented fronts of the same incongruous style as the western elevation, and without any of its beauties.

At the centre of the cross the great tower rose aloft in pre-eminent grandeur: this was in the simple style of the early pointed architecture. In each side three remarkably lofty windows, and the same number above, but of a shorter proportion, gave an original character to the tower with an air of great lightness and beauty. This was the foundation of an immense spire, of which however there is no accurate representation, for though Dugdale gives a view of the church in its entire state, yet this could not have been taken by him from personal inspection, neither does he mention any authority, and we may observe that the style of the spire there exhibited is evidently not authentic. At each angle enormous arched buttresses, the irregular additions of various repairs, had been erected to secure the declining tower. The rest of the building, eastward of the transept, remained in its original form, a fabric of pointed arches and flying buttresses. In the east front the most remarkable object was the rose-window which constituted the principal ornament of the lady chapel.

Like other ancient religious edifices, this cathedral had numerous dependencies: some of which were---The chapter-house, an octagon building of a rich and elegant pointed style, and surrounded by a cloister two stories in height, of great beauty:---The clochier, or bell-tower, standing at the east end

of the church-yard, was a very ancient building, to which had been added, about the time of Henry III. a spire of timber and lead. It contained four large bells, which, with the spire and an image of St. Paul, having been staked at hazard by Henry VIII. were won and taken down by Sir Miles Partridge.

It being at length determined to erect a new cathedral, Sir Christopher Wren was nominated to the superintendence of this important undertaking. To form a just estimate of the talents employed in conducting a work of magnitude and national importance, it is necessary to consider those preliminary steps, and contemporary opinions, which must ever influence or control the proceedings of an architect: we shall therefore condense, from the *Parentalia*, an account of the formation of the design of the present church. Before the grant of a tax upon sea-coal, which did not commence till May, 1670, it was expected that the expences of the building would be defrayed by voluntary contributions alone, and therefore it seemed expedient to restrict the plans to an edifice of moderate bulk. Upon these considerations the architect prepared a design and model of a structure with a choir, vestibule, porticoes, and a lofty dome. This was applauded by persons of understanding, as containing all that was necessary for the church of a metropolis, of a beautiful figure, and of an expence that might reasonably have been compassed; but being contrived in the Roman style, was not so well understood and relished by others, who thought it deviated too much from the old cathedral form; while some wished for more magnificence, and were unwilling that the principal church of London should be inferior to any similar structure on the Continent. The architect enlarging his ideas, endeavoured to gratify the connoisseurs and critics with a grand and colossal design, after the best style of Greek and Roman architecture. This being much admired by some persons of judgment and distinction, a highly finished model, in wood, with all its proper ornaments, was made, which was carefully preserved, and at length deposited in a room over the Morning Prayer Chapel of the present edifice. Sir Christopher always appeared to set a higher value on this design than on any other which he had made: but the prevailing prejudices interfered to raise dissatisfaction with this elaborate model, and the architect finally turned his thoughts to what was called a cathedral-form, but so modified as to reconcile, as nearly as possible, "the Gothic to a better mode of

architecture." Thus the design of the present edifice was formed, and being approved by King Charles II. a warrant was issued under the privy seal for beginning the work, May the 1st, 1675.

The first stone was laid June the 21st, following, and the works were prosecuted with so much vigour, that within ten years from the commencement, the walls of the choir and side ailes were finished, with the circular porticoes at the north and south sides, and the great pillars of the dome conducted to the same height. Some difficulties occurred in finding funds for the prosecution of this great work, but through the operation of the coal duties they all vanished; and in the year 1710 the last, or highest stone at the top of the lantern, was laid by Mr. Christopher Wren, son of the architect. Thus, by a fortune unusual to edifices of such magnitude and labour, this church was compleated in thirty-five years, under the direction of one architect, and, as it has been commonly remarked as a singular coincidence, by one master mason, Mr. Strong, and under one bishop of London, Dr. Henry Compton.

On investigating the *exterior* of St. Paul's church, we find the general form to be that of a Latin cross, with an additional arm or transept at the west end, to give length to the principal front, and a semi-circular projection at the east end for the altar: there are also, at the north-east, south-east, north-west, and south-west angles of the cross, square projections, which, besides containing staircases and vestries, serve as immense buttresses to the dome. (See the Plan.) This is extremely different, both in proportions and general effect, to the plan of St. Peter's, where the cross shape is scarcely marked externally. The first object of attention is the *Western Front*, (PLATE II.) which is distinguished by a portico of two orders, the Corinthian and Composite, of grand dimensions, and rich arrangement. A noble flight of steps, of black marble, forms a basement to this portico, which is terminated at the summit by a pediment. On each side is a steeple; one serving as the belfry, and the other as the clock-tower: singly considered, these may be said to want repose and harmony, but they are yet picturesque, and their spiring forms not only compose well with the cupola in any distant view, but also give effect and elevation to the western front, to which they particularly belong. Nor are they without parts of considerable beauty. The entablature of the upper order is remarkable, as the

consoles of the cornice occupy the whole of the frieze. In this, as in many other instances, we see Sir Christopher Wren sacrificing a particular to a general effect; for this cornice, considered as the general termination of the body of the building, required to be treated in a bold and striking style, rather than with the delicacy proper to the order of which it constitutes a part. The idea of this may probably have been taken from the upper entablature of the Coliseum at Rome, where the same motives of general effect have prevailed. The ornaments in this front are well executed, and though not remarkable for elegance, are placed with judicious frugality so as to enrich without overloading or confusing the aspect. A very large composition in basso-relievo, representing the conversion of St. Paul, occupies the tympan of the pediment. This is said to be the best work of the artist, Francis Bird. At the apex of the pediment is placed a gigantic statue of the patron saint, while St. Peter, St. James, and the four evangelists, occupy situations at his right and left hand. The rest of the building is a vast fabric of a wall decorated with coupled pilasters arranged at regular distances, the intervals below being occupied with large windows serving to light the side ailes, and those above, with niches, in the pedestals of which are singularly inserted windows belonging to galleries and rooms over the side ailes. In the whole surface of the walling the joints of the stones are marked by horizontal and perpendicular channels; a simple decoration, which, while it gives a vigorous expression of strength and stability, has the advantage of defining and rendering conspicuous the pilasters and entablatures. The entrance doors of the transepts are marked by semi-circular porticoes; objects equally beautiful, whether considered separately or in connection with the total mass of the building, which they adorn and diversify by the contrast of curved with straight lines, and of insulated columns with engaged pilasters.

At the centre, formed by the crossing of the nave and transept, rises an ample *Cupola*, which is the most remarkable and magnificent feature of the building. Upon a high circular basement is erected a cylindrical wall, called by the French *tour du dome*, for which we have no technical expression. This is surrounded by a Corinthian peristyle, so placed as to conceal the projecting buttresses of the cupola; and thus, by a happy combination of profound skill

and exquisite taste, a construction adapted to oppose with insuperable solidity the enormous pressures of the dome, the cone, and the lantern, is converted into a decoration of the most grand and beautiful character. The idea of this arrangement was doubtless taken from the interior of the Pantheon at Rome, to which it bears a striking resemblance. The general disposition is divided into eight parts by piers, containing staircases with two columns attached to the angles of each; the spaces between the piers form eight recesses, having in each two columns, which at a distance, and to a hasty observer, appear to be insulated, but they are in fact joined to the dome-tower by walls serving as counterforts. All these buttresses are, however, pierced with arcades, so as to leave a free communication round this part of the cupola. The columns being of a large proportion, and placed at regular intervals, are crowned with a complete entablature, which, continuing without a single break, forms an entire circle, and thus connects all the parts into one grand and harmonious whole. Above the colonnade, but not resting upon it, rises an attic story with pilasters and windows, from which springs the exterior dome of a bold and graceful contour, and the whole is crowned by a lofty and elegant lantern. It has been said, with some justice, that the columns of the cupola are too high in proportion to those of the body of the building, as they are indeed little less than the lower, and larger, than the upper order. This incongruity would not have existed had circumstances allowed the architect to construct the main edifice of a single order; but being baffled in this, his original intention, it would have been too great a sacrifice to relinquish the peristyle, the noblest feature of the building, or to materially diminish the proportion of the cupola.

Comparing the cupolas of St. Peter's and St. Paul's, we shall find that though one has been in a degree the model of the other, there is a material difference in the decorative part, and the writer cannot but think that the advantage is altogether on the side of the latter cathedral. The general idea of the construction is the same, but in St. Peter's the buttresses of the dome-tower, though each ornamented with two engaged columns and pilasters, are kept distinct and apparent, thus projecting from the cylindrical wall as disconnected parts of no agreeable form and effect. The dome also is pierced with three ranges of little dormer windows, which are suffered to spot and break the

continuity of surface for the paltry consideration of lighting the interior staircases. The idea originated in St. Paul's has been prosecuted in the church of St. Genevieve, the *ci-devant* Pantheon at Paris, where the appearance of a peripteral temple is completely obtained, for the columns surrounding the tambour are all insulated; but it is to be lamented that the dome itself should be so deficient in grandeur of dimensions and grace of proportions as to destroy the effect of this beautiful decoration.

Beginning the examination of the *interior* of St. Paul's at the west end, we find the body of the building, as to the general form, entirely upon the plan of the ancient cathedrals; an edifice of three ailes divided by piers and arches, and covered with vaulting. Sir Christopher Wren has not only adopted the form of building practised by the architects of the middle ages, but has imitated their mode of construction; for the lofty vault of the middle aisle is supported by flying buttresses, concealed by an enormous screen-wall. The modern architect has, however, even in imitating, shown superior skill: for while the internal piers of our old cathedrals are almost uniformly found to be bent inwards by the lateral pressure of the vaulting, those of St. Paul's are so well proportioned as to exhibit no deviation from perpendicularity. The architectural detail is in the Roman style, simple and regular. But the vaulting of the ailes merits higher praise for its light and elegant construction; in this, each severy forms a flat dome supported by four spandrels; a rich wreath of foliage encircles the base of the dome, while the centre and the spandrels afford spaces well adapted, and probably intended, to receive ornamental paintings. The western transept is a beautiful part of the building; here insulated columns and screens of iron railing separate from the ailes, at each side, the Morning Prayer Chapel and the Consistory.

Proceeding in our examination, we come to the intersection of the nave and transept. This part differs from every church with which the writer is acquainted, with the exception of the cathedral of Ely, in the circumstance of being pierced by the side ailes, thus having eight openings instead of four, which is the usual practice. This construction has the advantage of superior lightness, it affords striking and picturesque views in various directions, and gives greater unity to the whole area of the building; on the other hand the

junction of the side ailes with the central area presented difficulties which have caused various defects and mutilations in the architecture. The central area is an octagon formed by eight piers with as many apertures, four of which, being those which terminate the middle ailes, are forty feet wide, while the others are only twenty-eight feet; but this disparity only exists as high as the first order of pilasters, at which level the smaller openings are expanded in a manner not easily to be explained in words, but which may be seen in the Section---Plate III.---so that the eight main arches are all equal. Spandrels between the arches form the area into a circle, which is crowned by a large cantilever cornice, partly supporting, by its projection, the Whispering Gallery. At this level commences the interior tambour of the dome, consisting of a high pedestal and an order of pilasters, the intervals of which are occupied by twenty-four windows and eight niches, corresponding with the intercolumniations and piers of the exterior. All this part is inclined forward, so as to form the frustrum of a cone. From a double plinth, above the cornice of the pilasters, springs a dome of a contour formed by two segments of a circle, which if not interrupted by an opening would intersect at the apex.

The Choir is of the same form and architectural style as the body of the church, and is terminated by a semicircular apsis. The stalls and enclosures, though not remarkable for elegance of design, are valuable for their ornamental carving, which is by the masterly hand of Gibbons.

In surveying the decorative parts of the interior of St. Paul's, it must be acknowledged that the general impression is that of simplicity bordering upon meanness and nudity; a defect which implies no censure on the great architect who has left his work in that state to receive the ornament of painting and sculpture which the frugality and the bigotry of following times have withheld. The few ornaments which exist are in general well executed, and disposed with judgment; the soffites of the grand arches under the cupola are in the best style of simple and appropriate decoration; the dome is painted by Sir James Thornhill, who has deformed this beautiful vault with an absurd and heavy fictitious architecture, serving as a frame to eight pictures, representing so many actions of the patron saint. It is to be lamented, that instead of placing historical paintings in a situation where the spectator can distinguish

nothing but the most obvious and general effect, some other system of decoration had been adopted, such as the caissons of the Pantheon, which following and according with the architecture instead of contradicting it, would have defined and embellished its forms. The interior of St. Paul's has of late years been materially improved by the national monuments, which, being placed so as to respect the architectural members, are valuable merely as ornaments, independently of the higher feelings which they are calculated to excite.

Those who have criticised the cathedral of St. Paul have charged it with various defects, of which the following may be regarded as a tolerably comprehensive summary. A great and essential want of proportion between the cupola and the body of the building. The division of the exterior into two nearly equal stories by two orders of columns and pilasters; and the coupling of the columns in the western façade. In the interior the omission of the architrave and freize of the order in the spaces between the great pilasters of the nave, for the purpose of raising the summits of the arches above the level of the architrave. The circumstance of the tambour of the dome being inclined forward out of the perpendicular; and lastly, the awkward junction of the side aisles with the central area beneath mutilated arches.

That these censures are altogether unfounded, no real lover and judge of the art will venture to maintain; nor on the contrary will he admit them without seriously considering the theory of modern architecture upon which they are founded, and the peculiar circumstances of the building. In the first place the writer of this article knows of no rule to determine the relative proportions between the cupola and the body of a cathedral. That the cupola of St. Peter's is less in proportion than that of St. Paul's, is of itself no argument against the latter building, though it may be suspected that this reproach has originated rather from the authority of the Roman edifice than any natural rule of taste. From the first introduction of domes into modern architecture, by Brunelleschi, at the church of Santa Maria dei Fiori, at Florence, which was the immediate model of the superb cupola of St. Peter's; these have been considered as the most appropriate, as they are the most considerable ornaments of all important religious edifices. Thus they have constituted an object of rivalry among architects, and it may be readily conceived that a skilful and

ambitious artist would be tempted rather to exceed than to fall short in the proportionate size and magnificence of his cupola. But this cupola does not belong, as an ornament, to the cathedral of St. Paul alone, but to London in general, which in every distant view it crowns with such surpassing glory; and, considered in this light, the coldest critic, the most rigid theorist, could not wish to subtract a particle from its rich exuberance. With respect to the general division of the body of the building into two orders of architecture, we have the authority of the architect himself, as expressed in the Parentalia, and exhibited in his favourite model in favour of a single order; but in this point he was obliged to yield to circumstances, as the Portland quarries would not afford stones of the required dimensions. This necessity led to another, the coupling the order, and shows that there is often a local propriety and a local beauty of superior importance to general and theoretical rules. On an inspection of the ground plan of the building, it will be seen that the external pilasters are placed at intervals corresponding to the interior piers, an arrangement which could not be deviated from, and therefore it was most clearly necessary to double them to obtain any tolerable intercolumniation. This necessity does not exist in the western façade, but here Sir Christopher Wren probably felt that being obliged to place two stories of columns one above the other, to dispose them singly would have produced an appearance of lightness, perhaps of elegance, but would have wanted the mass and imposing effect proper to the chief front of such an edifice. He therefore coupled the columns, thus producing a disposition which, while it is rich by the number and contrast of its parts, does yet present large divisions and conspicuous masses. It is evident that the architect did not, independently of these considerations, prefer coupled columns, for in the north and south porticoes, and in the peristyle of the dome, where only one story of columns is employed, he has arranged them singly; but in the western façade he has shown superior judgment in making the greatest advantage of the means allotted to him, and has composed a front, which, if it yield to the simple grandeur of the Roman Pantheon, is not surpassed in richness and characteristic effect by any modern church. It may well be doubted whether the exterior division of St. Paul's into two stories is so decidedly faulty as has been rather assumed than argued; we know that the Gothic cathedrals owe

their effect to their intricacy of form and minutious detail of parts and ornaments: and on the other hand, in respect to St. Peter's, it is certain that the exterior of that colossal edifice is, to use the words of a late traveller, "much less striking than can well be imagined;" and it uniformly deceives the observer, by appearing of much smaller dimensions than it really is. This effect, which has been generally quoted as a proof of just proportions, and therefore praised as a beauty, though, as Mr. Knight remarks, "if it be a merit to make it appear small, it certainly was extreme folly to incur such immense expense in building it large," is produced by having all the parts and objects of extraordinary magnitude; and thus the eye, in taking any of these as a scale to measure the total size of the building, is deceived in the outset. That the parts of a large building should be large, is a maxim which can only be admitted with considerable limitations. As to the omission of the architrave of the order above the arches of the interior, we are informed in the Parentalia, that in this respect Sir Christopher Wren "always insisted that he had the ancients on his side; in the Temple of Peace, in the great halls of the baths, and in all the great structures of three ailes, this is done, and for this reason, that in those wide intercolumniations the architrave is not supposed to lie from one great column to another, but from the column to the wall of the aisle, so that the end of it only will appear upon the pillar of the inside of the great navis." This is a sufficient answer to those rigourists in criticism who would subject the composition of a cathedral to the same strict rules which limited the Grecian temples; and it shows that the architect had studied those antique examples which, if not of the purest taste in ornament, were yet the most analogous in general form to the edifice which he had to construct. But though this was the ostensible excuse, it was not the real reason; for upon referring to the Section of St. Paul's, it will be seen that Sir Christopher Wren has made the pilasters of the interior a little higher than the external columns, and they could not be much more without a certain incongruity; but wishing to give the arches opening into the ailes as much elevation, and consequently lightness, as the design admitted, he chose to encroach on the entablature of the order: thus, by a slight violation of general rules, improving the total effect of his building, and satisfied that a few antique authorities afforded him the means of

silencing the critics. The forward inclination of the tambour of the dome has a considerable advantage in construction, and as it is so slight as not to be readily discernible from below, the objection founded on this circumstance must be regarded as frivolous. It is not impossible that it may even be advantageous, by showing, in its full proportion, a part which might otherwise, at that extreme height, be disagreeably fore-shortened. The defects in the junction of the side ailes with the rotunda cannot be justified, but they are balanced by the advantages previously mentioned.

According to the large plan published by Gwyn, the exterior length of the building from east to west, exclusive of the projection of the portico, appears to be 502 feet, and from north to south, excluding the two circular porticoes, 244 feet; the breadth of the western front 177 feet, the diameter of the octagonal area, at the crossing of the nave and transept, 107 feet, the diameter of the tambour of the dome 112 feet, and the diameter of the dome itself 102 feet. The total height from the pavement of the church-yard to the top of the cross is 370 feet. The whole expense of the building amounted to £747,954. 3s. which was chiefly defrayed by a duty on coals imported into London; but not less than £126,604. 6s. 5d. was furnished by voluntary contributions, chiefly from the clergy.

PLATES.

The FIRST PLATE contains a *Plan of the Basement Story*, and shows the form of the massy foundation walls and the vaulting of the crypts. These vast sepulchral chambers receive from large windows a partial light, interrupted by gloomy intervals of strong shadow and total darkness.—The *Geometrical Elevation*, PLATE II. exhibits the most interesting parts of the building, the western façade, the towers, and the cupola, with a profile of the transepts and the circular porticoes.—In the THIRD PLATE the *Section* shows the form and decoration of the interior, with the curious construction of the cupola, consisting of an inner dome or ceiling, and a strong cone of brickwork, which supports the lantern and the external wooden dome.—The FOURTH PLATE represents the general appearance and picturesque effect of the building, as seen at a moderate distance from the north-eastern angle.

END OF THE ACCOUNT OF ST. PAUL'S CATHEDRAL CHURCH.

